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SATURDAY, DECEMBER 15, 1934.



A GREAT GERMAN MUSICIAN FORCED INTO RETIREMENT BY NAZI INFLUENCES: DR. WILHELM FURTWÄNGLER, THE FAMOUS CONDUCTOR, WHOSE RESIGNATION CAUSED A CRISIS IN THE MUSICAL WORLD OF GERMANY.

A crisis in the German musical world was precipitated by the resignation of Dr. Wilhelm Furtwängler, one of the greatest of modern conductors, from the leadership of the Berlin Philharmonic Orchestra, which he had held since 1922, the Vice-Presidency of the Reich Chamber of Music, and the directorship of the State Opera in Berlin. Dr. Furtwängler's retirement was expected to lead to further resignations among his colleagues and supporters. It was suggested that he might exchange places with Herr Krauss, Director of the Vienna State Opera, appointed to succeed him in Berlin. Hitherto, Dr. Furtwängler, being non-Jewish,

had been in high favour with the Nazis. He had, however, always resisted racial prejudice in musical affairs, and refused to dismiss non-Aryans from his orchestra. Recently he gave great offence to the Nazis by defending the young composer, Paul Hindemith, who had been attacked for his Jewish associations, and by conducting the first performance of Hindemith's new work, "Mathis the Painter." The movement against Hindemith was inspired by the National Socialist Culture Community, controlled by Herr Rosenberg, who in the Hitler régime holds the office of "Supervisor of Intellectual Training."



By G. K. CHESTERTON.

WELL aware of how offensive I make myself, and with what loathing I may well be regarded, in this sentimental age which pretends to be cynical, and in this poetical nation which pretends to be practical, I shall nevertheless continue to practise in public a very repulsive trick or habit—the habit of drawing distinctions; or distinguishing between things that are quite different, even when they are assumed to be the same. I cannot be content with being a Unionist or a Universalist or a Unitarian. I have again and again blasphemed against and denied the perfect Oneness of chalk and cheese; and drawn fanciful distinctions, ornithological or technological, between hawks and handsaws. For in truth I believe that the only way to say anything definite is to define it, and all definition is by limitation and exclusion; and that the only way to say something distinct is to say something distinguishable; and distinguishable from everything else. In short, I think that a man does not know what he is saying until he knows what he is not saying.

At this moment, if we were to judge by a general direction, by a vague unanimity existing in very varying degrees, and consisting of opinions rather similar but not the same, we should certainly say there was a universal wave of pacifism, just as in 1914 there was a general wave of patriotism. And when I say pacifism, I do not mean peace. It is possible, as I happen to know, to think pacifism a very direct menace to peace. But I am not debating these political points here. My point here is merely that this public sentiment, in so far as it exists, is made up of very varied materials, and also of distinctly different views. Now, whatever we may think of those views, regarded as general political views, it will be well to pick out of them certain really preposterous propositions, as one would weed a patch of soil. Neither side of any controversy can be the better for mere confusion and delusion; still less for the confusion of one delusion with another, or of a delusion with a defensible opinion. There are many forms of pacifism which are quite defensible opinions, though I personally might be more inclined to attack than to defend them. There are any number of forms of peace policy which I should profoundly respect; and some with which I entirely agree. But one or two fancies have begun to form in the chaos which are simply fragments of fixed and frozen nonsense.

I have explained that I believe in drawing distinctions; or what is called splitting hairs. I do not believe in saying breezily that a fungus is pretty much the same as a fungoid, even if you are hungry and in a hurry to have mushrooms for breakfast; or agreeing heartily that a rhombus is the same as a rhomboid, because you have to hustle the

geometricians in some plans for housing or surveying. I think the first sort of practicality will probably end with a number of people being poisoned with toadstools, or worse; and the latter with ungeometrical houses falling down on ungeometrical though practical men of action. And I wish to point out that you cannot conduct a policy of pacifism, or of anything else, unless you will consent to distinguish one idea from another; and to find out where your own ideas came from, and with what other ideas they conflict. This weeding of the weaker or wilder ideas out of the mind is simply a practical piece of gardening which applies to any sort of garden, even the garden of peace; even to a garden planted with nothing but olives, and undefiled with a single leaf of the laurel.

mind to me a kingdom is. The inner life is so deep and precious that I do not care if I am beggared or made an outlaw or even a slave." In the others it meant: "I know that my avenger liveth. The judgment of this world may beggar or enslave me but I shall have justice when I appeal to a higher court." Both these moral attitudes mean something and something worthy of all possible respect. But neither of these two types was ever such a fool as to say that he could not be beggared or enslaved, merely because he stood stock still like a post and did not resist beggary or enslavement. Neither of them was so silly as to suppose that there were not men in the world, wicked or resolute or fanatical or mechanically servile enough, to do unpleasant things to them, while they were content to do nothing. The Stoic

claimed to endure pain with patience; but he never claimed that his patience would prevent anybody from causing him pain. The martyr endured tortures to affirm his belief in truth; but he never asserted his disbelief in torture. The hazy notion that has been gathering more and more substance in the modern mind is quite different and is really unreasonable. Men who have no intention of abandoning their country's wealth, not to mention their own, men who rightly insist on comfort for their countrymen and not infrequently for themselves, still seem to have formed a strange idea that they can keep all these things under all conceivable circumstances, solely and entirely by

refusing to defend them. They seem to fancy they could bring the whole reign of violence and pride to an end, instantly and entirely, merely by doing nothing. Any party will be better for abandoning that delusion.

Oddly enough, the only exceptional hint of truth in this theory of establishing Peace is the same notion which made rude barbaric groups sometimes establish Trial by Battle. It was the notion that, under some very vivid and awful conditions, the man who knew he was in the wrong might lose his nerve. There was a story about that wicked man, Godwin the father of Harold, which illustrates the idea; and Scott used it as a dramatic turn in the death of the Templar. It did occasionally happen then; it might just conceivably happen now. But it happened because everybody believed in God, everybody thought the same about perjury and blasphemy, and a theory of justice was common to those who vindicated and those who violated it. In the present utter severance in fundamental ideas I cannot see why even this exceptional trick should work at all. The pacifists are only a sect; and Europe is boiling over with equally sincere militarist and imperialist sects. Does anybody believe that Hitler or Stalin or Mussolini would ruin all his plans because a Quaker did not propose to interfere with them?



AN INTERNATIONAL MILITARY FORCE TO POLICE THE SAAR; AND GREAT BRITAIN TO SEND A CONTINGENT: THE COUNCIL OF THE LEAGUE OF NATIONS AT THE MEETING AT GENEVA AT WHICH THIS COURSE WAS DECIDED ON.

The problem of maintaining peace in the Saar during and after the plebiscite in January was much simplified when it was generally recognised at Geneva, on December 5, that an international military force was needed to stand by, as a reserve for the Saar police in case of an emergency. The British, Italian, Dutch, and Swedish Governments were formally invited to contribute troops, it being understood that neither France nor Germany would be represented in the force. The force is to consist mainly of infantry (probably between three and six battalions), accompanied by detachments of armoured cars.

For instance, there is a wild hypothesis now hardening in the minds of many which has nothing to do with any philosophical case for pacifism, let alone peace. It is the notion that not fighting, as such, would prevent somebody else from fighting, or from taking all he wanted without fighting. It assumes that every pacifist is some strange sort of blend of a lion-tamer and a mesmerist, who would hold up invading armies with his glittering eye, like the Ancient Mariner. The pacifist would paralyse the militarist in all his actions, both militant and post-militant. Now, there is no sort of sense or even meaning in this notion at all. It is a muddle and mixture of a number of other and older pacific traditions, all of them much more reasonable and some of them quite right. Some of them are ancient attitudes of the saint or sage towards all sorts of misfortune; some of them are more or less mystical experiments in psychology, suitable to exceptional cases; some of them are mere dregs of dramatic or romantic situations, out of particular novels, plays, or short stories. There have been many great and good men in the past who have said that they would never need to resist spoliation or invasion, or would not care if it was irresistible. But they were almost always one of two types, and were thinking only of one of two truths. In some of them it meant: "My

THE art of conducting is peculiarly topical just now. Wilhelm Furtwängler has resigned the conductorship of the Berlin Philharmonic Orchestra and other posts in sensational circumstances; Leopold Stokowski has resigned from the conductorship of the Philadelphia Symphony Orchestra "with a pain in the heart"; and, as we write, there is a rumour that the world-famous Italian conductor, Arturo Toscanini, the idol of musical New York, may retire from the conductorship of the New York Symphony Orchestra before very long, or,

(Continued below.)

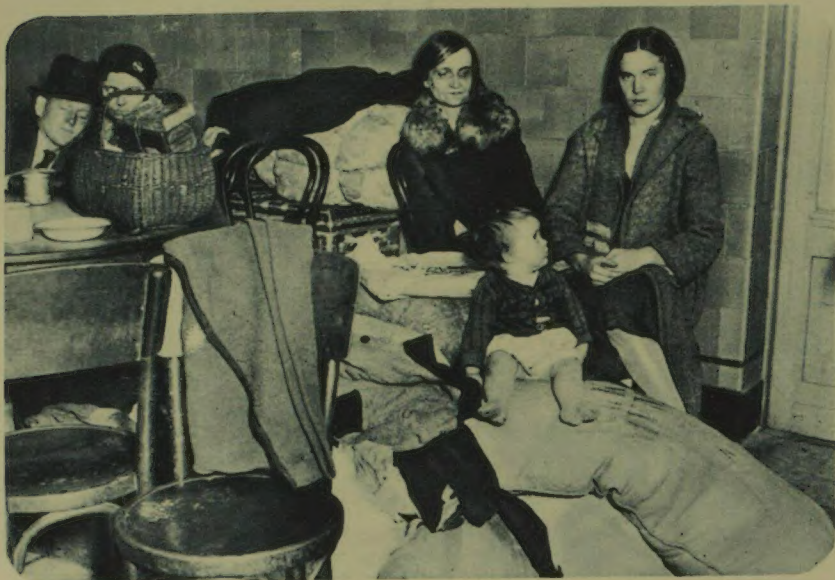
THE "EMPEROR" OF CONDUCTORS: TOSCANINI— AN ARTIST'S IMPRESSIONS.

SKETCHES MADE BY J. SIMONT DURING THE RECENT
PERFORMANCE OF BEETHOVEN'S NINTH
SYMPHONY IN PARIS.



at least, direct it on fewer occasions. Should he decide on such a step, says the same report, his place may be taken by Stokowski. There is, therefore, exceptional interest in these sketches, which were made recently when Toscanini was conducting in Paris and giving still further evidence of his genius, of that personal magnetism which has drawn the best from so many orchestral players who have come under the beat of his baton.

THE PLIGHT OF HUNGARIAN REFUGEES EXPELLED FROM YUGOSLAVIA.



ONE OF THE HUNGARIAN FAMILIES DEPORTED FROM YUGOSLAVIA INTO HUNGARY:
A TYPICAL GROUP AFTER THEIR ARRIVAL IN BUDAPEST.



ANOTHER REFUGEE FAMILY
STRANDED IN BUDAPEST: MAN
AND WIFE AND SIX CHILDREN
UPROOTED FROM THEIR HOME
AND BANISHED FROM YUGOSLAVIA.



SOME OF THE REFUGEES—REPORTED TO NUMBER ABOUT 2500
IN ALL—DEPORTED FROM YUGOSLAVIA TO HUNGARY:
AN ASSEMBLAGE AT A WELFARE CENTRE IN BUDAPEST.



POLITICALLY DANGEROUS? YUCIKA VAROSSY, AGED
FOUR, EXPELLED FROM YUGOSLAVIA; A LITTLE GIRL
WITH HER MOTHER'S ADDRESS IN BUDAPEST ATTACHED
TO HER COAT.



A WOMAN REFUGEE WITH HER BABY
IN BUDAPEST, AFTER HER EXPULSION
FROM YUGOSLAVIA.



SUFFERERS FROM A DISPUTE DEBATED BY THE
LEAGUE OF NATIONS: A PARTY OF REFUGEES FROM
YUGOSLAVIA AT KELEVIA, ON THE HUNGARIAN FRONTIER.



MOTHER AND CHILD IN EXILE: A WOMAN
AMONG THE REFUGEES AT BUDAPEST
FEEDING HER BABY.

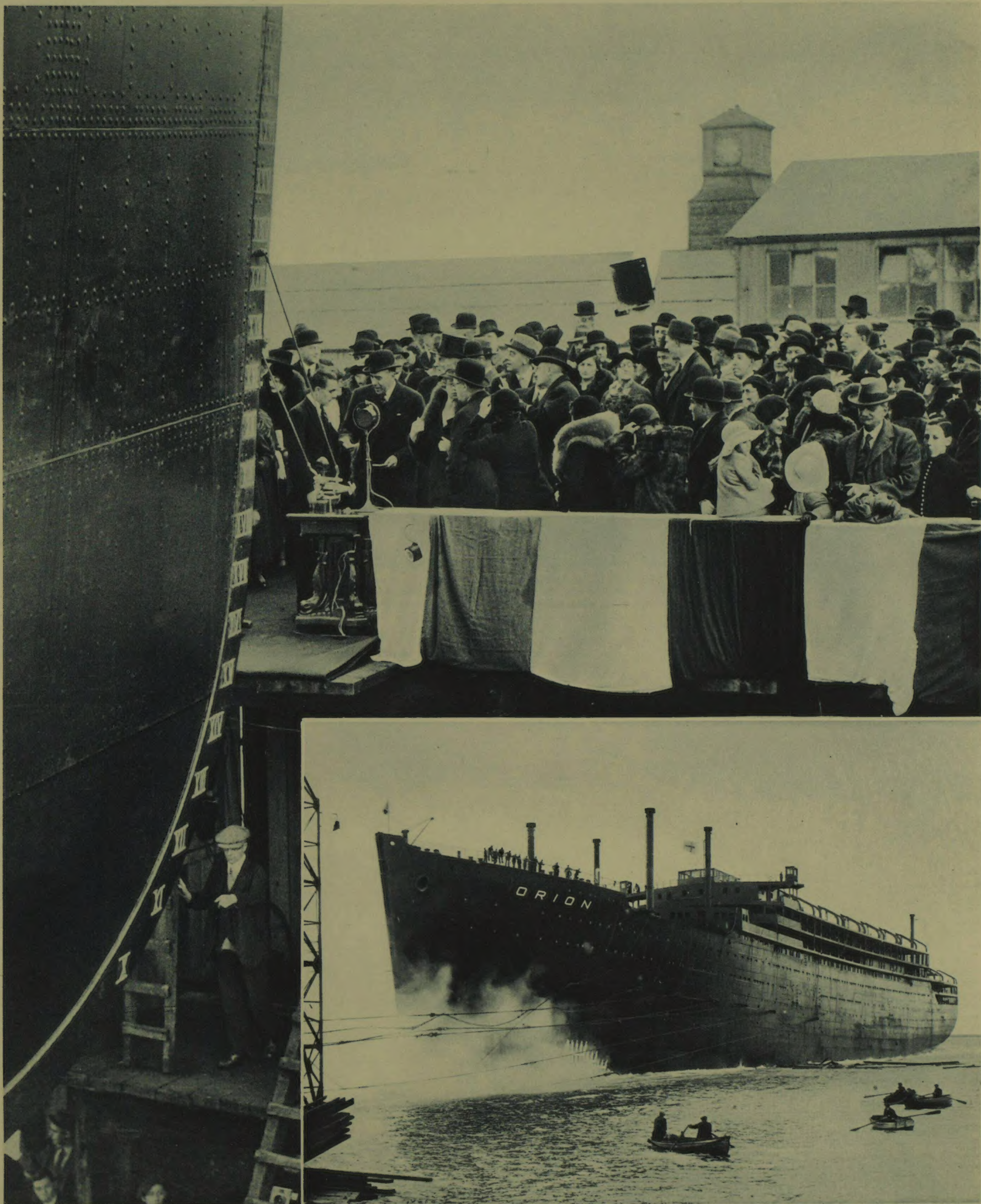
IT was reported from Budapest, on December 7, that the number of Hungarian refugees expelled from Yugoslavia was about 2500; but the exodus ceased a few days later, following an order issued by Prince Paul, First Regent of Yugoslavia, immediately on his return to Belgrade from the Royal Wedding ceremonies in London. He reached Belgrade on the 8th, and conferred immediately with his fellow-Regents, the Premier, and other Ministers. It was understood that he expressed himself most strongly concerning the deportations, [Continued on right.]



YOUNG REFUGEES FROM YUGOSLAVIA GIVEN A MEAL ON THEIR ARRIVAL IN BUDAPEST:
A GROUP OF LITTLE BOYS AMONG THE DEPORTEES FOR WHOM PROVISION HAD TO BE
MADE IN HUNGARY.

pointing out the bad effect they had on public opinion in London and Paris. On the 11th, instructions were issued to Prefects throughout Yugoslavia that there should be no further expulsions, and that Hungarians there should be granted an extension of their permits to reside in the country. At the same time, at Geneva, the Yugoslav-Hungarian dispute was allayed, after anxious negotiation in which Mr. Anthony Eden played a conciliatory part, by a resolution accepted by both parties, and passed by the League Council. Mr. Eden was nominated as *rapporteur* to conduct investigations.

A SHIP LAUNCHED FROM 12,000 MILES AWAY—BY WIRELESS IMPULSES.



THE "ORION" LAUNCHED AT BARROW BY THE DUKE OF GLOUCESTER IN BRISBANE, 12,000 MILES AWAY: THE SCENE JUST BEFORE THE SHIP RECEIVED HER NAME OVER THE ETHER FROM H.R.H.; WITH THE BOTTLE OF WINE READY TO BE RELEASED FROM ITS CRADLE BY WIRELESS, TO BREAK ON THE BOWS; AND (INSET) THE "ORION" IN THE WATER.

By operating a switch 12,000 miles away—in Brisbane City Hall—the Duke of Gloucester launched the new 24,000-ton Orient liner, "Orion," at Messrs. Vickers-Armstrongs' works at Barrow-in-Furness on December 7. Wireless carried the Duke's words across the world; and the ceremony was broadcast back to Australia. The launching-signal from Australia was picked up at the Post Office receiving station at Baldock, Herts, where it was extended by special land lines, via the London control terminal, to Barrow. Here the tone passed through specially-designed electrical apparatus which differentiated between the incoming speech and the launching-

signal, and, by means of a system of relays, operated machinery which released the ship from the slips. Commander Sir Charles Craven, managing director of Vickers-Armstrongs, announced by wireless to the Duke that the ship was ready for launching. Sir Alan Anderson, chairman of the Orient Line, speaking in Brisbane, then asked his Royal Highness to perform the ceremony. When the Duke had finished his speech the great ship began to move down the slip-way, as though by magic. Later, General Sir Herbert Lawrence, Chairman of the Vickers-Armstrongs Co., informed the Duke that the "Orion" had safely taken the water.

SOVIET RUSSIA AS SEEN BY A DISILLUSIONED YOUNG OXFORD SOCIALIST.

IMPRESSIONS DURING A 4000-MILE TOUR:
A "LAND OF PROMISE"—NOT YET FULFILLED.

By JOHN BROWN, Author of "I Was a Tramp."

Mr. John Brown, a young Socialist of Ruskin College, Oxford, who was challenged by Lord Nuffield to visit Russia at his expense and study conditions there, recently returned to London after a 4000-mile tour from Leningrad to the Black Sea. He travelled, however, at his own cost, and, after a month in Russia, came back somewhat disillusioned by what he saw in the Communist paradise. In the following article he gives very interesting impressions of his experiences. Mr. Brown has told the story of his adventurous life in his autobiography, "I Was a Tramp." He went to sea at sixteen, and eventually made his way, first to Durham University and then to Oxford, after a hard struggle and varied vicissitudes as a sailor, bricklayer's labourer, salesman, journalist, and political organiser.

THE echoes of the "Internationale" died away, and we cast off from Hays' Wharf. My fellow-passengers were a strangely mixed crowd. There was Lord Passfield,

Leningrad. Drab streets, shoddy clothes, pale faces, queues, women with matting on their feet! Could this be the land of promise I had read about—and seen photographs of—in England? It was—and is. Promise is the word—for to the ardent Communists everything is in the future. The present hardships and inefficiencies will be liquidated in a few years—that is what they always say.

That the present muddle and disorder has been going on for seventeen years does not disturb them in the least. Are there not two wonderful excuses—"Russia cannot be compared with Western nations," and "No one would lend us any money"?

One of my first calls in Leningrad was on an old friend, a former Tyneside miner. He was working as a "shock-brigader" on a building scheme, and told me something of the hardships he had undergone in the previous fifteen months. He was earning six roubles a day as a shock-brigader, which is the name given to the specially energetic or efficient worker. Six roubles a day was twice as much as he had been earning when he first arrived, but, even so, it was insufficient to buy the same quantity of goods and services as unemployment benefit in England. He showed me round the city, and told me of the housing problem, which is very grave. His ambition was to secure a factory job, for the factory worker is the aristocrat of the new Russia, in view of his special privileges.

I had determined to avoid the guides, and had learned enough Russian to be able to carry on simple conversations. With the aid of this smattering and German, which is fairly widely diffused throughout the country, I obtained entrance to a number of places which are forbidden to the ordinary tourist. Thus I got into the famous Red Putilov works, which employs more than 20,000 people, and found that very efficient military tanks are being turned out in large quantities, as well as a great amount of war material.



AN OPEN MARKET: "THE PRICES IN THE 'OPEN MARKET' OR PRIVATE SHOPS ARE VERY HIGH; E.G., 75 ROUBLES FOR AN OLD OVERCOAT."

I concentrated on the workers' homes and the factories during the day, spending the nights in the shops, schools, and Soviet offices, and so on. I found that unemployment had been abolished, the only workless being the incorrigible beggars and ne'er-do-wells. Wages varied a great deal, and the early attempts to equalise remuneration had been abandoned. Piece-work systems were applied wherever possible, while the basic wages varied considerably. Thus, in the building trade, some men were earning as little as 75 roubles a month. The basic wage was 100 roubles, and many received 150. The average wage of the factory workers was 250 roubles a month. Doctors received 400, teachers 300, and miners sometimes 1000! The purchasing power of 250 roubles a month is definitely below that of £6 a month in Britain. Doctors live on a similar scale to the lower-paid clerk in London, while the miners frequently have banking accounts, and are able to afford better clothes than the average. If their clothes are too conspicuous, however, they are not likely to be elected to the Soviets or works committees, as they will be accused of developing bourgeois habits! In any case, it is not so easy to obtain good clothes in Russia, the garments produced in the State factories being such as would not pass muster in Whitechapel, while the prices in the "open market" or private shops are very high; e.g., 75 roubles for an old overcoat.

In Moscow I met a number of the Government leaders, including the Secretary of the State Planning Commission, which is responsible for the drawing-up and co-ordination of the famous Plans. He told me something of the vast organisation of statisticians and experts that has been built up, and assured me that the second Plan would be a tremendous success. He was very optimistic about the future, and thought Russia's position in the world was now unassailable. Lozovsky, General Secretary of the Red International of Labour Unions, was a very different type of man to the Gosplan chief. From his office in the Palace of Labour, he controls nineteen million workers in the Communist trade unions. War, he told me, would probably start in the East, and would be followed by a crop of revolutions.

Before leaving Moscow I worked for a short time as a labourer on the construction of the new underground railway, and visited a number of factories, the Kremlin, the Communist International headquarters—where I met political refugees from Germany and Austria—the Commissariats, and the Moscow Soviet building, among other places. I interviewed Red Army Generals, works directors, sailors, aviators, shopkeepers, priests, peasants, and journalists. At night I stood in the bread queues—queues caused not by the lack of bread, but by the frightful inefficiency of the distributive system. Moscow was livelier than Leningrad, but duller than any English town.

From Moscow I went to Gorki, the old Nijni-Novgorod, where the famous fair has been replaced by a giant motor plant. Then through the Tartar and Volga Republics to Stalingrad, the new steel city, which is turning out 50,000 tractors a year for the collective farms. I found that the standard wage-rates worsened as one went south, the chief trouble being the high prices in the co-operatives and State shops.

I found that the achievements claimed for the first Five-Year Plan had not been exaggerated, but that these had made little improvement in the standard of living of the people. Perhaps five successful Plans will bring the Russian worker most of the comforts enjoyed by his British prototype. As for the British Communists and "progressives" who are always praising Soviet methods, I should like to see them working on a collective farm for twelve hours a day—pay, eight roubles; diet, fish, black bread, melons, and tea! The parlour Bolsheviks of Bloomsbury would find that they were indeed in a "new society"!



GAS DRILL IN A SOVIET SHIP: A PHOTOGRAPH TAKEN BY MR. JOHN BROWN, THE AUTHOR OF OUR ARTICLE.

better known as Mr. Sidney Webb, who was going to Moscow to obtain facts for his new book; John Cripps, son of Sir Stafford Cripps, just down from Oxford after taking a brilliant "first"; a negro technician from Virginia who was going out to take up a highly paid post in Uzbekistan, near the Chinese frontier; two young American airmen who had taken part in the Chelyuskin rescue and had been awarded the Order of Lenin, highest of Soviet decorations; a business man from Manchester and his wife; several Communists on "roving commissions"; an American authoress; and a sprinkling of doctors and teachers from both sides of the Atlantic.

One man who was going out to Leningrad to see his relatives had a trunkful of tinned food—he had read so many stories of starvation, he said, that he was taking no chances! Perhaps the most interesting man aboard was, however, the skipper. Alexander Zuzenko was in the Bolshevik Party long before the revolution, and spent years organising the I.W.W. in Australia. He laughed when he told me that he was not allowed to land in England. Tall and powerfully built, with a shaven head and keen blue eyes, he was as active as a youth, although he could not have been much less than fifty.

The day we sailed was the 20th anniversary of the foundation of the Young Communist League, and, as three-fourths of the crew were members, a celebration was held, to which I was invited. Sitting at the table of the presidium of the ship's committee, I listened to long speeches on the great achievements of the first Five-Year Plan and the great prosperity that would shortly arrive. A girl stewardess made a fiery speech on the inevitability of the world revolution... and the meeting adjourned to the saloon for dancing and singing.

Strenuous efforts were made by various people aboard to convert me to Communism in the course of the next few days, and Marxism, Leninism, and Stalinism were drummed in my ears three or four times a day. My mentors refused to believe that I had already studied these theories in the North and in Oxford, no doubt thinking this a barefaced evasion.



A RUSSIAN WORKER: "'SHOCK-BRIGADER' IS THE NAME GIVEN TO THE SPECIALLY ENERGETIC OR EFFICIENT WORKER."

THE FIRST REGULAR AIR MAIL FROM ENGLAND TO AUSTRALIA: THE START.



THE POSTMASTER-GENERAL MAKING HIS INAUGURAL SPEECH IN FRONT OF THE IMPERIAL AIRWAYS LINER "HENGIST" BEFORE SHE LEFT CROYDON WITH SOME 100,000 LETTERS AND 500 LB. OF PARCELS: SIR KINGSLEY WOOD ON THE PLATFORM WITH LORD LONDONDERRY (BEHIND THE TABLE AT HIS RIGHT HAND), SIR ERIC GEDDES AND SIR PHILIP SASSOON (ON THE RIGHT), AND OTHER NOTABILITIES.



TUGS FOR A LINER OF THE AIR: MOTOR TRACTORS TOWING THE "HENGIST" OUT FOR HER START WITH THE FIRST REGULAR AIR MAIL FROM ENGLAND TO AUSTRALIA WHICH INCLUDES LETTERS FROM THE KING, THE QUEEN, AND THE PRINCE OF WALES ADDRESSED TO THE DUKE OF GLOUCESTER AT AUCKLAND, WHERE HE WILL BE ON CHRISTMAS DAY.

The first of the regular air mails from England to Australia left Croydon in the Imperial Airways liner "Hengist" on Saturday, December 8. The loading of the two tons of mail and the start were made a ceremonial occasion over which Lord Londonderry, the Secretary of State for Air, presided. About half a ton of the mail load was for destinations beyond Singapore, chiefly in Australia and New Zealand, and included in this was a blue silk bag inscribed: "Air-Mail. First England-Australia Despatch. Dec. 8, 1934." and carrying three letters from the King, the Queen, and the Prince of Wales, addressed

to the Duke of Gloucester at Auckland, and due for delivery on Christmas Day. On the Monday, December 10, a Brisbane telegram announced that the Duke of Gloucester had just inaugurated the air mail service to Great Britain and had despatched a special bag with letters for the King, for members of the Royal Family, and for British Cabinet Ministers, part of a load of 52,000 postal articles flown to Darwin and then on. At Croydon, Lord Londonderry described the air route to Australia as a really Imperial organisation shared by India, the Dominions, the Colonies, and the Mother Country.



THE WORLD OF SCIENCE.



SPIDERS AS ARCHITECTS—BY INSTINCT, OR "INTUITION"?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FAR be it from me to disparage the work of the psychologists, for it is bearing fruit of rich promise. At present, however, this line of research is in its infancy, and it is bristling with difficulties. But I cannot help wishing that less time was devoted to experiments with white mice, and more time was given to creatures living their natural lives in the world around us. And no more fruitful channels of enlightenment can surely be found than in the habits and behaviour of spiders. Are the often astonishingly beautiful webs of the "orb-spinners" the result of "instinct," or are they, as some contend, merely automatic "reflexes"? Some of these webs I hope to describe on a later occasion. Just now I want to say something of one or two of these orb-web makers, which I have been hunting this summer on the gorse bushes of Chobham Common, not more than a few hundred yards from my house.

The word "spider," surely, always conjures up mental pictures of spiders' webs: and some of these, as I have just remarked, are of great beauty; some are, to say the least, unsightly objects. But all spiders do not fashion webs, yet all are potentially web-makers. For all have the power of spinning silk, and, in various degrees, make use of it.

This "silk-spinning" power is widely spread. It is possessed in an unusual degree by the caterpillars of many moths, and to a lesser extent by many other insects. But the spiders are not insects: though they have this much in common, that both types belong to that great group which we call the "Arthropoda," wherein we include creatures so diverse in structure as the crabs and lobsters and other "crustacea," flies, bees and wasps, cockroaches, grasshoppers, butterflies and moths, beetles, and so on. Of silk-spinners among these there are many. The spiders, however, we must regard as having acquired this power independently of the others, and, moreover, there is justification for this conclusion, since their silk is produced after a very different fashion. It is, in short, formed by glands at the tail-end of the body, and exudes, in a liquid

of it, though there are some species which use but little. And this silk has a quite peculiar character. The threads it forms possess a remarkable tensile strength, equal, according to Mr. Savory, one of our greatest authorities on spiders, to that of fused quartz-fibres, and they have a high coefficient of elasticity. Nevertheless, this silk cannot be used

with eggs are left to their fate; but some of the "crab-spiders" mount guard over the cocoon, and will not leave it even to seek food. Some species, like the wolf spiders, carry this precious burden about with them till the eggs hatch. The most perfect of all are made by the Epeirid spiders, the central portion, enveloping the eggs, being of soft, down-like material. Some, when filled, are suspended by a long stalk, while others are attached to some solid surface; some, again, place it in the little tent-like retreat, or lair, I have referred to. In a common species in southern England, *Pholcus phalangioides*, the mother carries it about in her "jaws" till the eggs hatch. But she has been seen to release this grip, touch it with her spinnerets, and suspend it by a few silken threads, while she cleans herself or feeds. This done, she returns and takes up the cocoon again!

A spider very common in England is *Pisaura mirabilis*, a near relation of the hunting spiders. She carries her eggs about with her in a cocoon till they are nearly ready to hatch, when she fixes it to the top of some small shrub and spins round it a silken nursery, and outside this she mounts guard. I found one of these nests in my paddock this summer, spun round the flower-heads of knapweed, as shown in Fig. 3. This construction of a nest for the reception of the cocoon, just as the eggs "are about to hatch," is worth a moment's pause for reflection. We cannot explain this behaviour by merely dubbing it "instinct," nor would substitutes for the term "instinct" carry us any further. Indeed, we can find no more expressive terms. The caterpillar forms a cocoon, without a model and without guidance, but once in its life-time: any "bungling" of the task means death. Similarly, the young spider spins a web, typical of its race, for the first time as perfectly as it will ever spin it, yet it has no instructor. It is, in short, prompted to act thus, as in a hundred other things, by that subtle urge which we can call by no other name than "instinct." The young spider, but newly hatched, climbs up to the top of some post and, raising its abdomen, exudes a droplet of

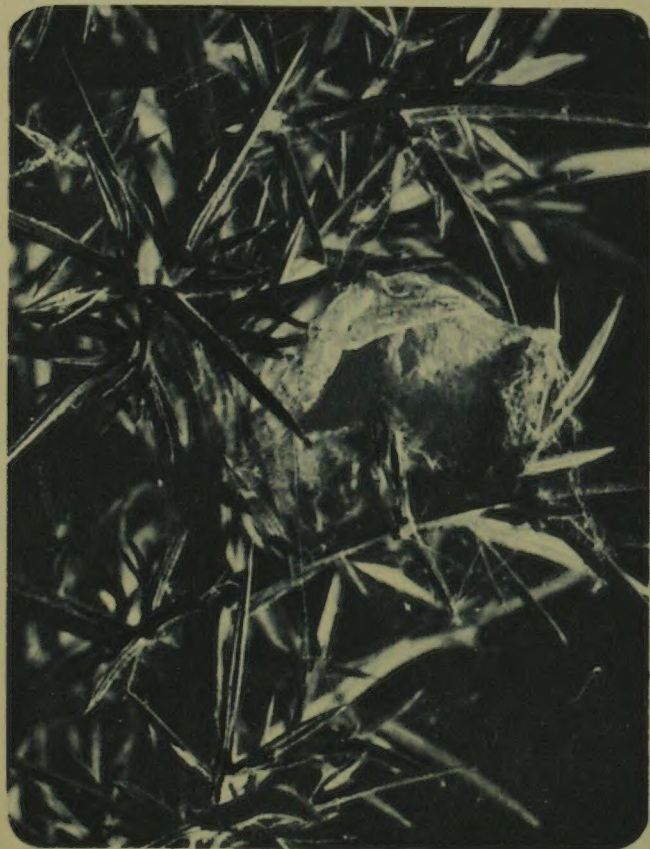


1. *EPEIRA CORNUTA*: ONE OF THE ENGLISH TENT-BUILDING SPIDERS; WHICH ALSO SPINS BEAUTIFUL ORB-WEBS. (GREATLY ENLARGED.)

commercially. That of which the web is made is quite useless. Only the cocoon-silk is strong enough to be worked, and it would take four or five spider-threads to equal a single thread of the silkworm in strength. But that this cocoon-silk can be spun was demonstrated so long ago as 1710, by a Mr. Bon, of Languedoc, who made some silk stockings of this material. As a commercial venture, however, it is impossible. It would require 57,000 spiders to produce a pound of silk. The labour of providing food for such a host, and to keep them separately, to prevent them eating one another, would obviously prove an impossible undertaking. In one respect only, a thread of spider's silk is unrivalled. Nothing seems yet to have been found so perfectly suited to place across the lenses of range-finders, cathetometers, and microscopes, for marking the centre of the field of vision. The silk used is that of our garden spider, *Epeira diademata*, and of a nearly related species, *Zilla atrica*.

There are thirteen different purposes for which the spider uses silk. But I can mention here no more than five. It plays a most important part in the life of many Epeirid spiders, which, as in the case of *Epeira cornuta*, construct a tent-shaped retreat, or lair, near the beautiful orb-web spread as a snare to catch flies. I found many of these this summer on gorse bushes, and its general appearance is shown in Fig. 2, though no photograph can record the delicate texture of this tent. Such retreats must be sought with care. If approached with great caution, the spider will commonly be found snugly tucked up under the roof. A line, serving as a sort of burglar-alarm, runs from the tent to one of the supports of the snare, so that its vibrations, caused by the struggles of some captive, are communicated through the support along the alarm-thread to the tent. Some spiders, instead of spinning a tent of this kind, construct instead a silk-lined burrow, or a tube of silk, amid grass or other herbage.

Extensive use is made of silk to form "cocoons" for the eggs. The cocoons of moths are spun by the caterpillars, to form a winding-sheet around its body, wherein it may undergo its transformation. But the cocoon of the spider is spun by the parent. Some of these are of very simple structure, and when stored

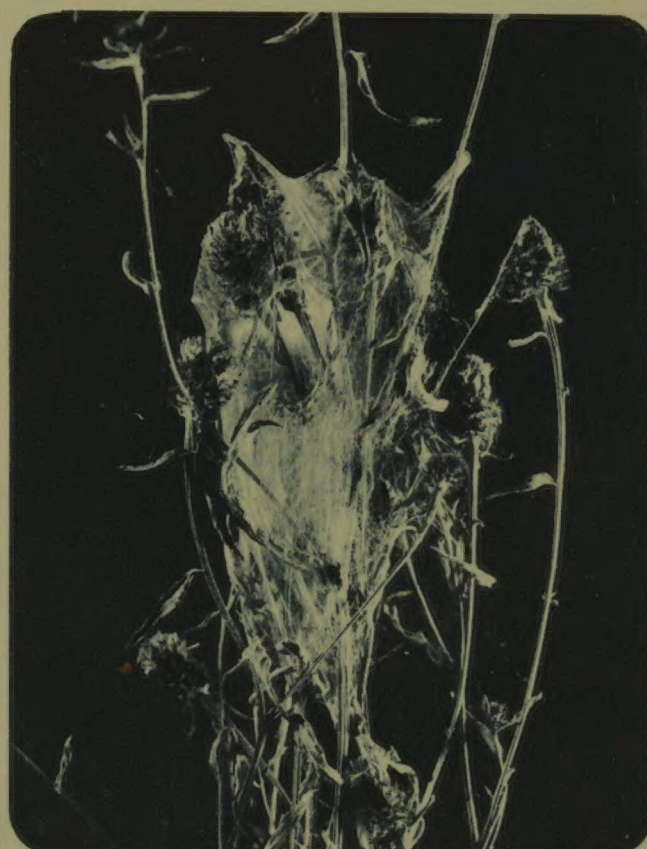


2. THE TENT CONSTRUCTED BY AN ENGLISH SPIDER, *EPEIRA CORNUTA*: A WONDERFULLY DELICATE STRUCTURE, SERVING AS A LAIR IN WHICH THE BUILDER LURKS WHILE WAITING FOR VICTIMS TO BECOME ENTANGLED IN ITS WEB, WHICH IS BUILT SEPARATELY. (GREATLY ENLARGED.)

Photographs by E. Peddar.

form, from special tubes known as "spinnerets," while in the case of the insects the silk is produced, with some exceptions, from glands opening into the mouth.

Among the insects, exceptions apart, silk is only occasionally used, but among the spiders this is far from true. Most have an almost constant need



3. THE NEST OF *PISAURA MIRABILIS*, SPUN ROUND THE FLOWER-HEADS OF KNAPWEED BY THE MOTHER SPIDER: A STRUCTURE ENCLOSING THE COCOON CONTAINING THE EGGS, IN WHICH THE YOUNG SPIDERS LIVE UNTIL ABLE TO DISPERSE AND HUNT FOR FOOD.

liquid silk. At once it hardens and, caught by the breeze, it is lifted and draws after it more silk, till the thread grows so long as to bear off the little creature on one of these "gossamer threads" into the upper air, where it may travel over immense distances before it elects to draw in its "rope" and descend to earth to start life after the manner of its tribe. Here again we have an instance of "instinctive" behaviour.

BLIND FISH FROM CAVERNS OF BRAZIL: FIRST PHOTOGRAPHS OF LIVE SPECIMENS.



A SPECIES NEVER SEEN ALIVE OUT OF ITS NATIVE LAND: THE BLIND CAT-FISH (*TYPHLOBAGRUS KRONEI*) OF UNDERGROUND STREAMS IN BRAZILIAN CAVERNS—ONE OF THE FIRST LIVING SPECIMENS OBTAINED.

THE blind cat-fish (*Typhlobagrus kronei*) was discovered in a limestone cave of southern Brazil by Mr. Ricardo Krone, a travelling naturalist of the National Museum, who brought away several specimens preserved in alcohol. They were the subject of studies by Professor Miranda Ribeiro, in the "Annaes do Museu do Rio de Janeiro," but it is doubtful whether the discovery ever became known to the general public. As the region where these fish occur is very difficult

[Continued below.]



NATURE'S ARCHITECTURE IN ONE OF THE HUNDRED GROTTOS IN SAO PAULO, WHERE THE BLIND FISH WERE CAUGHT: A WONDERFUL PILLAR FORMATION OF STALACTITE AND STALAGMITE IN THE MONJOLINHO CAVE.



AMONG WEIRD FORMATIONS WHICH THE *TYPHLOBAGRUS* CANNOT SEE: FISHING FOR BLIND CAT-FISH BESIDE HUGE STALACTITES, A MILE WITHIN THE SAND CAVE, NEAR IPORANGA, IN SAO PAULO, BRAZIL.

of access, hitherto all attempts to obtain live specimens had failed, but quite recently the present writer succeeded in bringing out half-a-dozen living fishes, from which the unique photographs here published were taken. Blind animals have also been found in other localities; for example, the *Proteus anguinus*, a batrachian from the Adelsberg cavern, and the crustacean *Cambarius pellucidus* and the fish *Amblyopsis spelaeus*, from the Mammoth Cave of Kentucky. The blind *bagre* (cat-fish) were found in two caverns in the Serra dos Macacos, near Iporanga, in the south-east part of the State of Sao Paulo. These grottoes are from three to four miles long, and are crossed by small streams of running water. Numerous other grottoes exist in this region, and almost all contain beautiful stalactites and stalagmites of onyx-marble. The *Typhlobagrus* belongs to the *Siluridae* family. It has no scales, but a slippery skin varying in colour from pinkish to violet and chestnut. The largest examples are about 18 centimetres long. Being very active, it is difficult to catch with a common net. At night, these fish venture outside the caves, but at dawn they hurry into the darkest corners. The natives trap them and use them for food. Inside the caves we find examples both with and without colouring pigments. The latter type rapidly darkens when exposed to sunlight. We also find, side by side, types both with and without eyes, as well as an

[Continued above on right.]

intermediate type with vestiges of eyes. The eyed species most closely related to the blind *bagre* is the *mandi-tinga* (*Rhamdia transitoria*). It is quite probable that the *Typhlobagrus* evolved from this species by mutation and natural selection. In these caves there are different types of environment common to all species, so that descendants of *Rhamdia transitoria*, accidentally born blind, can survive under the same conditions as their relatives with normal vision. They may even be slightly superior through a sharpening of their remaining sensory powers. In process of time the species *Typhlobagrus* would become definitely fixed. We verified that, within the caves, the blind fish are most common. Near the entrances one finds both types, while outside the blind type is very rare. If we watch the *Rhamdia* and the *Typhlobagrus* in an aquarium, a great difference is noted. While the *Rhamdia* always shows fear and tries to hide or else swims at full speed, because it sees dangers, real or imagined, the blind cat-fish, on the contrary, rapidly becomes habituated to its new life in prison, and passes the time swimming calmly in beautiful turns as though it were the happiest creature in the world.



EYES AND NO-EYES: (ABOVE) A BLIND CAT-FISH (*TYPHLOBAGRUS*) SWIMMING HAPPILY INDIFFERENT TO CAPTIVITY; AND (BELOW) AN EYED SPECIES FROM WHICH IT IS THOUGHT TO HAVE EVOLVED—*RHAMDIA TRANSITORIA*—TIMID BECAUSE IT CAN SEE DANGER.

AN AEROPLANE AS A "LIFT" FOR A HEAVILY LOADED

DRAWN BY OUR SPECIAL



1. GETTING OFF. THE ENGINES OF BOTH AIRCRAFT ARE FULLY EMPLOYED FOR THE TAKE-OFF, THE FAST MAIL-PLANE FORMING THE UPPER COMPONENT IS SEEN RIGIDLY ATTACHED TO THE LARGE FLYING-BOAT FORMING THE LOWER COMPONENT. THE LATTER IS THE LIFTING POWER, AS THE MAIL-PLANE IS SO HEAVILY LOADED WITH FUEL AND MAILS THAT IT CANNOT RISE FROM THE SURFACE BY ITSELF ALONE. THE MAIL-PLANE IS A HIGH-SPEED SEAPLANE CARRYING A CREW OF TWO WITH A LARGE COMPARTMENT FOR MAILS AND LARGE FUEL CAPACITY FOR THE TRANSATLANTIC FLIGHT. THE FLYING-BOAT FORMING THE LIFTING FORCE IS VERY LIGHTLY LOADED, CARRYING FUEL ONLY FOR A VERY SHORT FLIGHT.

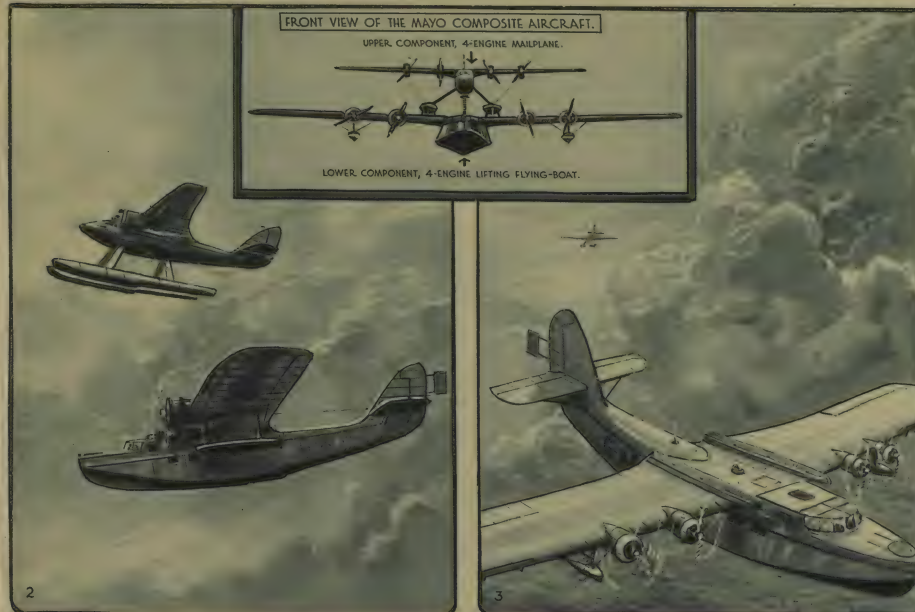
AN INVENTION FOR LAUNCHING A TRANSATLANTIC MAIL-PLANE FROM A CARRIER-PLANE IN

At the inauguration of the regular air-mail route between England and Australia, on December 8, it was mentioned that preparations were in hand to forge the last large link in the Empire air-mail chain—that between the homeland and Canada. This link, it is hoped, will be made by means of the Mayo Composite Aircraft to be built by Messrs. Short Bros., of Rochester, for Imperial Airways. This revolutionary invention, which is the idea of Major R. H. Mayo, O.B.E., M.A., A.M.I.C.E., F.R.Ae.S., Technical Adviser to

Imperial Airways, consists of a small fast seaplane, built for mail-carrying, to be mounted on the back of a specially built four-engine flying-boat, which will be used to carry the mail-plane to a suitable height. Then, at the right moment, the connecting-link holding the two aircraft together will be released, and the two machines will instantly part company, the mail-plane, or upper component, proceeding at high speed on its Transatlantic journey, whilst the flying-boat, or lower component, turns round and returns to its base. The

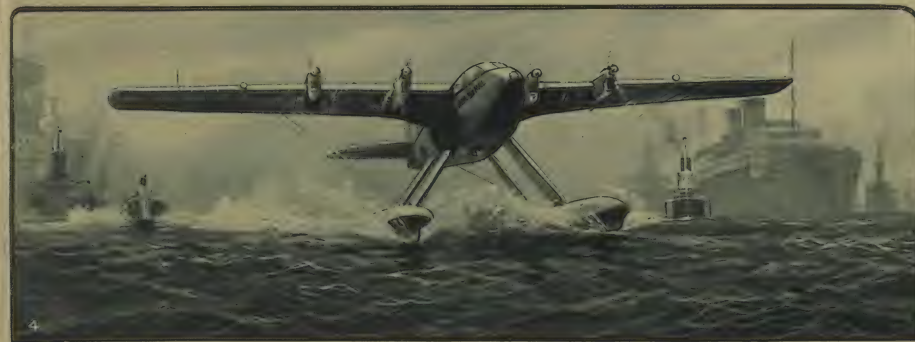
MAIL AEROPLANE THAT CANNOT RISE BY ITSELF.

ARTIST, G. H. DAVIS.



2. AT THE MOMENT OF SEPARATION. ON REACHING THE REQUIRED HEIGHT AND ON RELEASE OF THE LOCKING DEVICE, THE NATURE OF THE INVENTION ASSURES A RAPID VERTICAL SEPARATION OF THE TWO AIRCRAFT, WHICH THEN IMMEDIATELY PROCEED ON THEIR RESPECTIVE WAYS.

3. THE TWO AIRCRAFT PARTING COMPANY. THE FLYING-BOAT FORMING THE LOWER, OR LIFTING, COMPONENT HAS TURNED AND IS PROCEEDING BACK TO ITS BASE, WHILE THE MAIL-PLANE IS SEEN IN THE DISTANCE PROCEEDING AT HIGH SPEED ON ITS TRANSATLANTIC JOURNEY.



4. THE MAIL-PLANE REACHES ITS DESTINATION. THE INVENTION ENABLES THE DESIGNER TO USE AN EXTREMELY HIGH WING-LOADING FOR THE MAIL-PLANE, BY WHICH ALONE A COMBINATION OF HIGH SPEED AND LONG RANGE CAN BE OBTAINED. THE LOADING IS AUTOMATICALLY REDUCED BY THE CONSUMPTION OF FUEL. IN ROUTE TO AN EXTENT WHICH ENSURES A NORMAL LANDING SPEED ON THE COMPLETION OF THE FLIGHT. THIS METHOD OF LAUNCHING A LONG-DISTANCE AEROPLANE DOES NOT NECESSITATE A GREAT WING-AREA (TO GIVE IT LIFT IN GETTING-OFF), WHICH WOULD BECOME AN INCREASING DRAG AS FUEL IS CONSUMED. WEIGHTY AND COMPLICATED VARIABLE-PITCH AIR-SCREWS ARE NOT REQUIRED.

MID-AIR: THE MAYO COMPOSITE AIRCRAFT; UNDER CONSTRUCTION FOR IMPERIAL AIRWAYS.

main purpose of the invention is to make possible a great advance in the performance by providing an aeroplane with an extremely high wing-loading, and by taking such a machine, which would be unable to rise from land or water by its own power, up into the air and launching it with complete safety. The engine-power of both aircraft is fully utilised for getting off the water. When a height of anywhere between five and ten thousand feet is reached, at the right moment the speed of the composite machine will be

accelerated until a speed is attained considerably above the stalling speed of the mail-plane or upper component. Then, when this speed is attained, the mail-plane will be detached without any possible risk of fouling or failure, and shoot vertically upward and away on its Transatlantic journey. No doubt, owing to the importance of this invention, the whole aviation world will anxiously await the trials of the Mayo Composite Aircraft, for it not only has commercial, but also military, possibilities of a far-reaching nature.

HOT RUPERT.

BEING AN APPRECIATION OF

"PRINCE RUPERT," by JAMES CLEUGH; and "PRINCE RUPERT THE CAVALIER," by CLENNELL WILKINSON.*

(PUBLISHED BY BLES AND BY HARRAP RESPECTIVELY.)

MR. WILKINSON surely makes an exaggerated claim for Prince Rupert when he ranks him with Nelson, Wellington, and Cœur-de-Lion "in the sense of passing into the language—becoming adjectival, so to speak." Rupert has caught the popular imagination only in so far as he has seemed to embody those "dashing" qualities which are associated with the Cavalier—qualities for which the most respectable of us have a sneaking regard, and which have always gained an artificial glamour by comparison with Roundhead sombreness. In many respects, Rupert differed essentially from the typical Cavalier. Only by accident, indeed, was he a Cavalier at all. The Civil War was merely a parenthesis, though a very important one, in his life, and, as Mr. Cleugh properly reminds us, he was only twenty-seven when it ended. Nearly forty years of life remained to him, and they are intrinsically more interesting than his battles on English soil—too interesting, at all events, to be compressed into the perfunctory summary to which Mr. Wilkinson reduces them. Were it not for a number of hostile references in Pepys—and Pepys had his own reasons for disliking this interfering foreigner who questioned some of the methods of the Admiralty—the latter period of Rupert's life would be almost wholly forgotten. Everybody has heard of his cavalry charges; but how many remember him as the valued companion of Davenant, Suckling, Waller, Lovelace, Sir Kenelm Digby, and all the "rare" ones who gathered at the house of Endymion Porter; as Admiral and Buccaneer-in-Chief of the Royalist navy; as Master of the Horse to Louis XIV.; as a Fellow of the Royal Society; as a Governor of the Hudson's Bay Company, Constable of Windsor Castle, Lord Lieutenant of Berkshire; as Vice-Admiral and as Admiral of the White in the Dutch Wars? His artistic talent, first stimulated by Van Dyck in England, was genuine and considerable; he invented the mezzotint process, and

writes Mr. Cleugh, "was singular in its almost uninterrupted romantic and heroic character. Born amid the alarms of the fall of a royal house, passing a youth of

admiral of the greatest naval nation in the world and respected *savant*, Rupert would, in times when epic poetry was in fashion, have become the protagonist of an immortal saga. The irony of time and fate has narrowed his memory to the image of a picturesque swashbuckler."

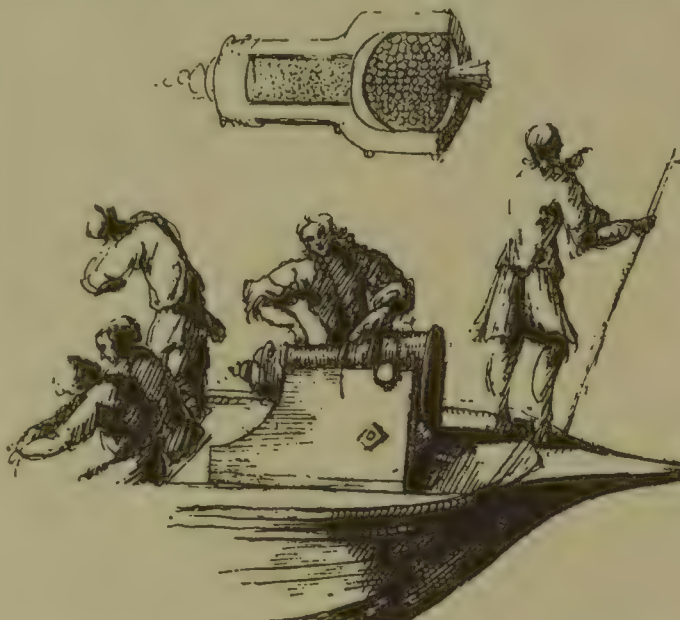
He was more than a swashbuckler: but was he a great soldier? These two biographers differ somewhat in their estimate of him, and they are not the first to differ. Rupert and Cromwell together, in Mr. Wilkinson's judgment, "made" English cavalry. But in reality Cromwell's achievement was far the greater of the two, for he developed not only tactics, but discipline and *moral*. Rupert himself, it is said, gave the name "Ironsides" to Cromwell's New Model troops, after Marston Moor; and in that battle, though it is true that Rupert was considerably outnumbered, he was also outclassed, and remained so in all competition with Cromwell. None of his engagements shows any outstanding quality of strategy or tactics. His best-remembered achievement is the invention of cavalry "shock-tactics" at a time when mounted troops did not advance to the attack at more than a trot. Whether this was really a very happy device, except in particular circumstances, is open to question; Gardiner may be right when he says that "Rupert's sole notion of tactics was to charge." At all events, it was soon shown that his "shock" was not irresistible, and if there was ever any doubt about the matter, Naseby settled it. Of Rupert's courage and determination there was never any question. But he had the reputation of an "unhappy"—that is, an unlucky—commander. His first act on reaching England was to dislocate his shoulder! It was "unhappy" that he was obliged, or believed that he was obliged, by an ambiguous letter from the King, to fight at Marston with the odds against him. It was "unhappy" for his own reputation that he had to surrender Bristol, though in a military sense it was unquestionably the right thing to do; but it was an act which to the deluded Charles—though he became reconciled to his nephew—seemed the most unkindly cut of all and one which he never really forgave. At sea, Rupert was equally "unhappy," though it was an extraordinary performance to convert himself into a naval commander at all, with so little experience.

Both Mr. Cleugh and Mr. Wilkinson have the impression—and it is difficult to resist—that in the Dutch Wars the spirit had somehow gone out of the man.

It was inevitable that he should have been peculiarly odious to the Parliamentarians, for he was a foreigner intervening in an English quarrel. Yet it would be unjust to regard him as a mere mercenary; the threatened King of England was, after all, his uncle, and England was a country which had extended a particularly warm welcome to him amid the adversities and anxieties of his youth. Both the present biographers show that the faults which Roundhead denigration attributed to him have little foundation in fact. Though far from being an ascetic, he was probably more austere in his way of life than most of his contemporaries of the same age and station. He was in no sense the "rollicking" Cavalier or madcap light-o'-love of fiction. Nor does he seem to have been the "bloody" soldier of the Puritan pamphleteers. There are numerous examples of his courtesy and mildness to his opponents, and if the sack of Bolton is a black mark against him, the Parliamentary record is not innocent of similar episodes. What brought him most into disfavour was the fact that he "lived on the country," in the manner of most Continental commanders; but it is difficult to see how else the Royalist forces could have maintained themselves.

His nearness to the throne, and the confidence which Charles reposed in him, naturally created jealousy, and he was constantly surrounded by suspicion and intrigue, which his uncompromising manner did little to abate.

[Continued on page 1036.]



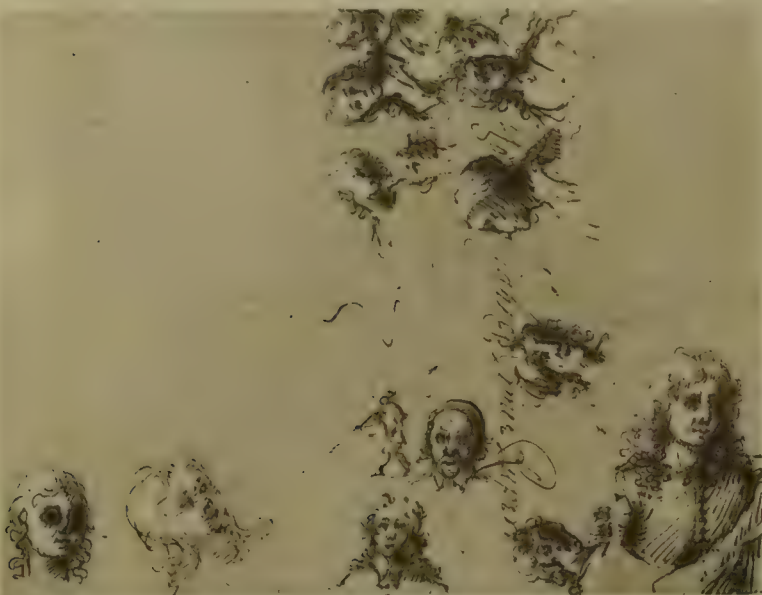
A SKETCH BY PRINCE RUPERT: THE WORK OF A SOLDIER WHO, BUT FOR THE CIRCUMSTANCES OF HIS LIFE, MIGHT WELL HAVE BEEN GREAT AS AN ARTIST.

Rupert had not only an artistic but also a scientific bent. As a young man, he spent much time in working out an improvement on Dürer's instrument for getting a correct perspective in drawing, and later presented his invention to the Royal Society in London.

Reproduced by Courtesy of George G. Harrap and Co., Publishers of "Prince Rupert the Cavalier."

brilliant promise in the gallant attempt, undertaken against overwhelming odds, to rescue his fatherland from the hands of its invaders, imprisoned for three years in a gloomy old castle by a river, where the

tionably the right thing to do; but it was an act which to the deluded Charles—though he became reconciled to his nephew—seemed the most unkindly cut of all and one which he never really forgave. At sea, Rupert was equally "unhappy," though it was an extraordinary performance to convert himself into a naval commander at



PRINCE RUPERT AS AN ARTIST: SKETCHES DONE BY HIM ON AN ENVELOPE—NOW PRESERVED IN THE BRITISH MUSEUM.

Mr. Wilkinson writes of Prince Rupert: "Some examples of this casual scribbling of his, done in later life, have happily been preserved. . . . They are more remarkable for vigour of execution than for subtlety or characterisation; but they are in no sense grotesque or caricatures. On the contrary, they indicate a genial view of one's fellow-men, with, perhaps, a little more interest in their costumes than in their faces. And they are wonderfully intimate memorials of Rupert—more so than anything he ever wrote or said."

Reproduced by Courtesy of George G. Harrap and Co., Publishers of "Prince Rupert the Cavalier."

such of his engravings as survive show "gift" above the ordinary. In scientific invention, which was his hobby, he went far beyond the dilettante pottering which was common among the cultured men of his day. He experimented successfully (Mr. Cleugh tells us) with high-explosive gunpowder, and with "an instrument to cast platforms into perspective, an hydraulic engine, a mode of making hail-shot, an improvement in the naval quadrant," and the locks of firearms; he discovered the mixture of copper and zinc known as "Prince's metal," and he invented the ingenious kind of glass bubble known as "Rupert's Drop." Like so many who dabbled in laboratory experiments, he almost automatically acquired a reputation for "necromancy" among his enemies.

Strange indeed were the vicissitudes of this Prince Palatine, whose mother, the beautiful and belauded Elizabeth of Bohemia, sister of Charles I., brought him into a world which was falling about her and into a royal house which was tottering to its fall. "His destiny,"

gaoler's beautiful young daughter and the royal captive exchanged the tender passages of adolescent love, dramatically freed by an Emperor, summoned by a King to defend his realm against revolt, achieving the military glory that was his ambition, against persistent ill-fortune, till all Europe spoke of him, maintaining the hopeless contest as a pirate on the high seas, then in turn soldier of fortune,



A MEZZOTINT BY PRINCE RUPERT, PIONEER OF THE PROCESS—IN THE BRITISH MUSEUM: "THE EXECUTIONER OF ST. JOHN," AFTER THE PAINTING BY SPAGNOLETTA.

Prince Rupert's interest in art and science led him to experiment with the copper sheets he employed for his engravings. Mr. Cleugh writes: "Rupert invoked the collaboration of a Dutch officer, Ludwig von Siegen, who had the same tastes as himself. Together they invented the art of mezzotint." On this point it is interesting to note that the Dictionary of National Biography says: "The invention of the art of mezzotint engraving, erroneously attributed to Rupert, is really due to Ludwig von Siegen, an able artist, who imparted the secret to Rupert." The print shown here, considered Rupert's masterpiece, was produced at Frankfurt in 1658.

Reproduced by Courtesy of Geoffrey Bles, Publishers of "Prince Rupert."

* "Prince Rupert: A Biography of Rupert, Prince, Count Palatine of the Rhine, Duke of Bavaria, Duke of Cumberland, Earl of Holderness." By James Cleugh. (Geoffrey Bles; 20s. 6d.)

"Prince Rupert the Cavalier." By Clennell Wilkinson, Author of "Nelson," "Bonnie Prince Charlie," etc. (George G. Harrap; 8s. 6d.)

PREHISTORIC POTTERY FOUND IN PERSIA : "ENTIRELY UNEXPECTED" TYPES FROM SYALCK.



FIG. 1. THE CHECKER-BOARD PATTERN.
(From the Collection of Dr. Philip, Berlin.)

DISCOVERIES in Persia in the last ten years have greatly modified and enriched our knowledge of prehistoric civilisations. It had been thought that civilisation came late to the Iranian plateau, and only by borrowings from Mesopotamia or India, but disclosures of recent expeditions to Astarabad, Damghan, and Persepolis, the work of Sir Aurel Stein in Fars and Makran,

FIG. 2. AN ELABORATE SHAPE
IMPLYING A BRONZE PROTOTYPE
AND RECALLING LURISTAN PIECES.
(Collection Moussa, Paris.)



of the earliest-known painted pottery, Susa I., in the brilliant use of geometrical motives. The vessels are often decorated with checker-board patterns (Fig. 1), or encircled by a band divided into panels, in the familiar "metope" style. Even more striking is the representation of animals. The bull motive, first found in Persian pottery painting about 3000 B.C., having apparently come from India, plays a conspicuous part (Figs. 4 and 5). Still more interesting is a spirited horse, shown in full gallop and rendered with remarkable verve (Fig. 6). An aquatic bird, with a flamingo-like bill, riding on the back of an ibex is

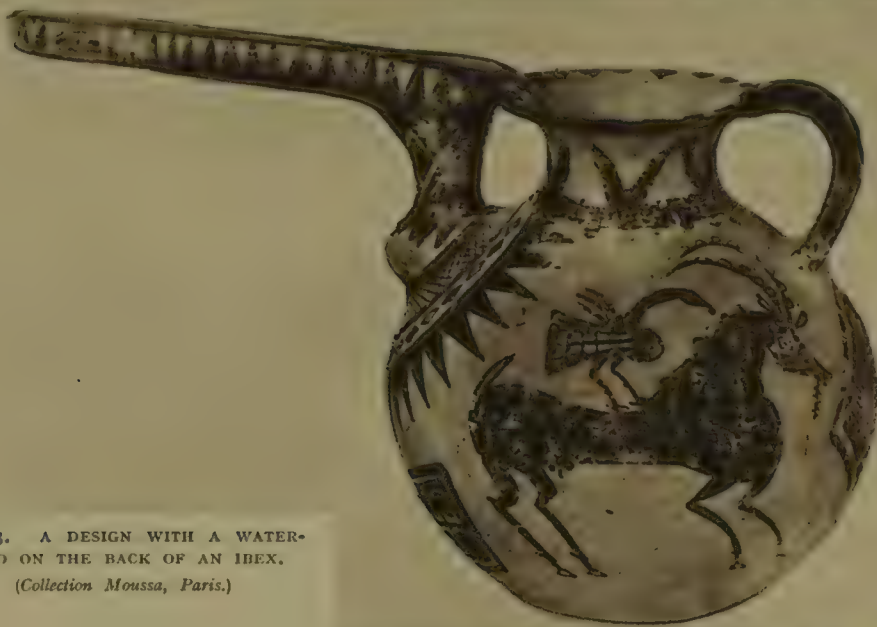


FIG. 3. A DESIGN WITH A WATER-BIRD ON THE BACK OF AN IBEX.
(Collection Moussa, Paris.)

and results of the present joint expedition of the University Museum and the Boston Museum of Fine Arts, reveal a highly developed civilisation that spread from the Indus to the Armenian highlands, as early as the fourth millennium B.C. Commercial diggers, though sometimes abused, have also rendered services to knowledge, being the first to discover, for example, the Luristan bronzes and the beautiful prehistoric pottery of Nihavend. Native workers have recently unearthed an entirely unexpected type of pottery at Syalck, four kilometres west of Kashan, in Central Persia. The examples are chiefly open-spouted jugs, some in a polished grey ware, and others painted with red designs on a buff or chamois-coloured body, with a considerable variety of bowls, ewers,



FIG. 4. THE FREQUENT BULL MOTIVE IN DECORATION.
(Collection Haji Sahijani.)

an amusing novelty in prehistoric pottery not easy to explain (Fig. 3). The date of this pottery is still in dispute. Some think it contemporary with that from Luristan, as there is a decided resemblance in colour, technique, and decoration, although the Syalck pottery is far finer. But the Luristan pottery is not yet definitely dated. The ornament of the Syalck ware finds its closest parallel in painted pottery from Alishar Huyuk in Anatolia, dating from the expansion of the Hittite Empire in the middle of the second millennium, and the geometrical ornament has affiliations with other Hittite wares. The site is being scientifically excavated by a Louvre expedition under Dr. G. Contenau, and precise information about the date and character of the culture will soon be available.

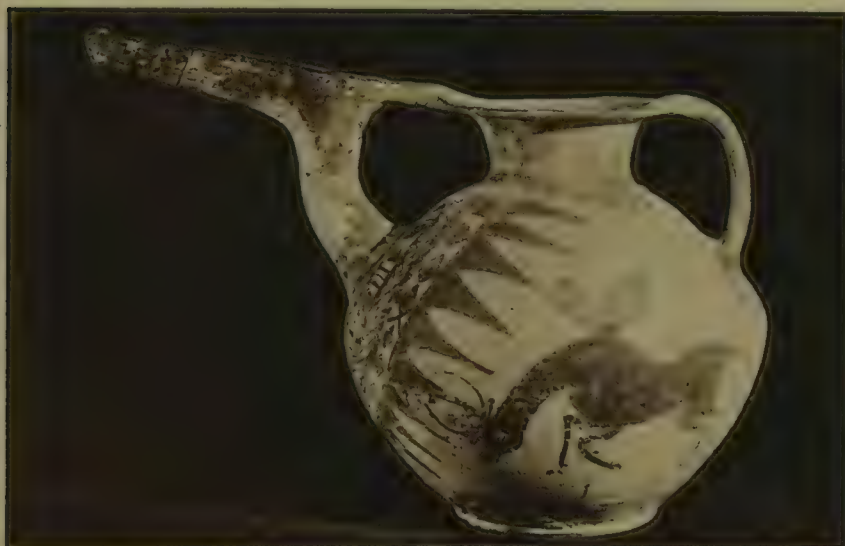


FIG. 5. ANOTHER FIGURE OF A BULL, HERE WINGED.
(Collection Haji Sahijani.)

and beakers. The body is composed of a hard, fine-grained earth, varying in colour from greyish-white to buff and covered with a fine white slip. Fortunately, a number of pieces have been found practically intact, and often the designs are surprisingly fresh. The long spouts, which control the flow of liquid with accuracy, contrast sharply with the globular body. A few vessels are of an elaborately graceful shape that implies bronze prototypes (Fig. 2). The ornament recalls that

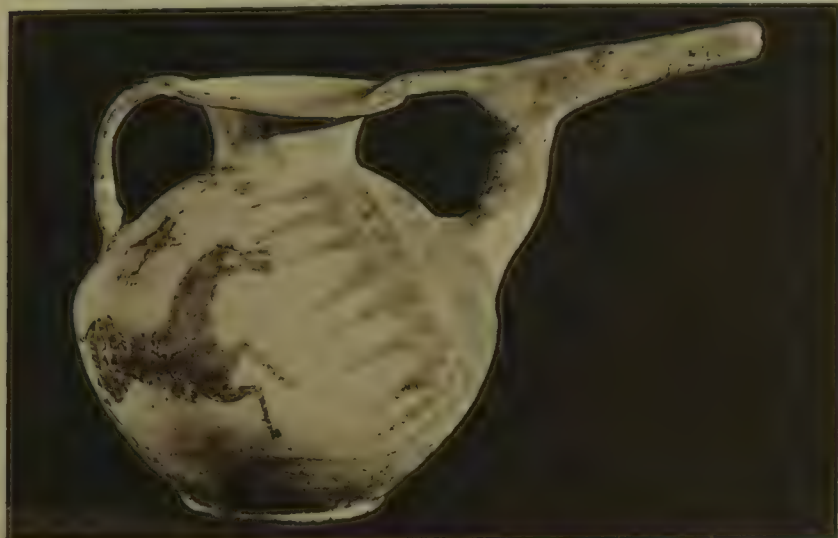


FIG. 6. A SPIRITED HORSE SHOWN IN FULL GALLOP.
(Collection Haji Sahijani.)

A HOME FROM HOME FOR JAPANESE JAPAN'S EQUIVALENT OF "YE OLDE ENGLISH DOMESTIC TRADITION IS COMBINED WITH



AT A JAPANESE EQUIVALENT OF "YE OLDE ENGLISH HOSTELRIE," A "TRADITIONAL" HOTEL OF A TYPICALLY VISITED BY EUROPEANS: A SERVANT IN A KIMONO DRAWING WATER FROM THE OLD-FASHIONED, RUSTIC WELL.



GUESTS REMOVING THEIR SHOES ON ENTRY; AND KOWTOWING MAIDSERVANTS: AT THE ENTRANCE OF AN HOTEL WHICH MAKES ITS GUESTS FEEL "AT HOME" IN A MODERN JAPANESE CITY BY UPHOLDING THE TRADITIONAL CUSTOMS OF THE COUNTRY.



THE TRADITIONAL TYPE OF JAPANESE BATH RETAINED: A GUEST IN THE "FURO," A KIND OF WOODEN BOX WHICH IS FILLED WITH INTENSELY HOT WATER, AND SERVED BY A STRICTLY UTILITARIAN BRAIN-TAP!



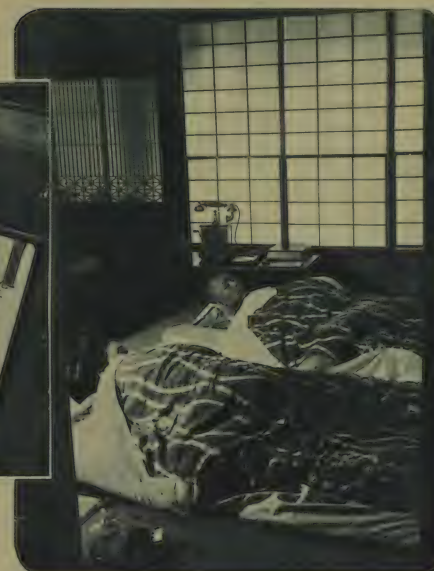
A JAPANESE-STYLE HOTEL'S TELEPHONE GIRL, WHO DOES HER WORK AT THE SWITCHBOARD CARRIED IN A PICTURESQUE KIMONO: COMBINING THE EXIGENCIES OF LIFE IN A MODERN CITY WITH RESPECT FOR TRADITION.

JAPAN, busy out-Westernising the West and vying with the most go-ahead American cities in the race of "progress," retains, nevertheless, a paradoxical love for things traditional. Just as log-fires, was-candles, and four-poster beds are often found in modern English households, though long out-dated on the scores of utility and hygiene, so many features of "Old Japan" are carefully preserved by certain long-established hotels in that country; hotels which, little known to European visitors, cater for a Japanese clientele that appreciates the venerable—which, in fact, looks for a "home from home." In the Japanese hotel illustrated in our photographs, we may even be

GUESTS—WITH MODERN TOUCHES: HOSTELRIE": AN HOTEL IN WHICH NATIONAL INCONGRUOUS BORROWINGS FROM THE WEST.



IN THE JAPANESE-STYLE HOTEL, WHERE GUESTS STATE ON ARRIVAL WHETHER THEY WISH TO BE RECEIVED IN FIRST, SECOND, OR THIRD CLASS: HERE, AN ACCOUNT BOOK WITH SEPARATE COLUMNS FOR EACH CLASS.



OLD JAPAN AND WESTERN PROGRESS IN A JAPANESE-STYLE HOTEL: GUESTS GOING TO REST ON "FUTONS" LAID ON THE FLOOR, INSTEAD OF IN BEDS; WITH A SOMEWHAT INCONGRUOUS TELEPHONE READY TO HAND.



AN ATTENDANT GIVES A GUEST HIS MAIL—ON HER KNEES: IN AN HOTEL IN WHICH THE JAPANESE VISITOR IS SERVED WITH THE POLITENESS HE HAS BEEN ACCUSTOMED TO RECEIVE IN HIS OWN "TRADITIONAL" HOUSEHOLD.

allowed to see an institution that is almost, if not quite, the equivalent of "Ye Olde English Hostelrie"; the English hotel, or, rather, inn, which is not afraid to boast that it is old-fashioned because it is sure that there was good in the "good old days." But, like its English equivalent, this type of Japanese hotel cannot dispense with some of the "improvements" wrought by modern science—notably, the telephone, whence surprising incongruities! A number of the customs observed in the better Japanese households are retained, the guests for instance, taking off their shoes when entering—to avoid damaging what are really part of the furniture—the mats on the floor.



THE CURIOUS MEXLEY OF WESTERN AND TRADITIONAL OBJECTS WHICH SURROUNDS THE GUEST IN A JAPANESE-STYLE HOTEL: WORKING OUT THE BILL WITH THE ABACUS; AND ACCOUNT BOOKS KEPT IN BEAUTIFUL BRUSH-WRITING.

BOOKS OF THE DAY.

MY subjects this week recall phases of the literary world at various epochs. First comes "CHARLES LAMB": A Study. By J. Lewis May. With Portrait Frontispiece (Bles; 10s. 6d.). The purpose of this admirable book, however, is not so much biographical as to reveal the "inward and spiritual grace" of the Elia essays and their author's personality; but Mr. May has recognised that some reference to externals is necessary to an understanding thereof. His tribute to Lamb's unique genius is a masterpiece of discriminating eulogy, in which hero-worship is tempered by wide knowledge and critical judgment. The central tragedy of Lamb's life—the killing of his mother by his sister Mary in a fit of madness—and the unobtrusive sublimity of Lamb's subsequent self-dedication to the care of his afflicted sister, are treated with an insight into character as penetrating as the author's appreciation of Lamb's fastidious and magical prose. It is just a hundred years since Charles Lamb died—two days after Christmas, 1834. Mr. May's book, therefore, arrives opportunely, although "not conceived with an eye to the centenary."

There was another tragedy affecting Lamb, professionally this time, which illuminates conditions in his literary world. It interests me as a resident near the scene of its occurrence. We owe the original appearance of the Essays of Elia to John Scott, who, as editor of the revived *London Magazine*, in 1820, invited Lamb to contribute, and gave him *carte blanche* in subject and treatment. Later, John Scott quarrelled with J. G. Lockhart (Sir Walter Scott's son-in-law and biographer), who challenged him to a duel. "That encounter," we read, "never came off, but another duel was arranged with Lockhart's second—Peter George Patmore. They fought with pistols at Chalk Farm on Feb. 16, 1821. Scott was mortally wounded and died about ten days later." The magazine changed hands and acquired a new sub-editor, young Tom Hood. How many homing wayfarers by bus or Tube who (like myself) alight at Chalk Farm are aware of such associations with this now unromantic spot? How many, again, notice the memorial tablet to Tom Hood on a house overlooking the Underground at Marlborough Road Station?

Mr. May's allusion to the effect of a classical education on Lamb's style recalls a similar comment regarding another well-beloved master of prose, in "ROBERT LOUIS STEVENSON AT DAVOS." By W. G. Lockett, H.B.M. Consul, Davos. With twenty-eight illustrations (Hurst and Blackett; 10s. 6d.). Much of this interesting book relates to Stevenson's friendship with John Addington Symonds, a man "steeped in the classics," and the author remarks: "In a way Stevenson was as classically minded as Symonds himself." Here is an anecdote about "R.L.S." in his Davos days. "A young Church of England parson, who knew him but slightly, was roused one morning about six o'clock by a message that Stevenson wanted to see him immediately. Knowing how ill his friend was, he rushed to Stevenson's room, only to see a haggard face gazing from the bed-clothes, and to hear an agonised voice say, 'For God's sake—have you got a Horace?'"

Mr. Lockett, who has been British Consul at Davos for over thirty years, has gleaned many fresh details concerning Stevenson's sojourn there for two winters—1880-1 and 1881-2. The book portrays not only "R. L. S." himself, but his wife and her son, Lloyd Osbourne (then a boy), and their acquaintances. It shows their Alpine *ménage* and their slender resources, for, though Stevenson's star was then in the ascendant, he was still something of a struggling author. We see him also as a winter sportsman, taking part—too strenuously for his health—in tobogganing and skating. At that time there was not the same variety of pastimes or organisation since developed, and Mr. Lockett draws an interesting comparison between Davos then and now.

Few English writers have owed less to patronage or education, or had less Latin and Greek, than him of whom we have a new study from a distinguished French critic in "DICKENS." By André Maurois. Translated

by Hamish Miles (Lane; 5s.). While M. Maurois, in his just and well-balanced appreciation, does not seek to "whitewash" Dickens in view of recent attacks on

his private life and character, yet he defends him vigorously against his detractors and discusses his marital troubles with French common sense. In sketching the boyhood of Dickens, M. Maurois shows how his early hardships and vicissitudes gave him a wealth of experience that was of immense value to him as a novelist.

In birth and upbringing there is a contrast between Dickens and the author of "The Forsyte Saga." The difference of outlook and temperament can be felt in "LETTERS FROM JOHN GALSWORTHY, 1900-1932." Edited and with Introduction by Edward Garnett. With Portrait (Cape; 7s. 6d.). In this delightfully urbane correspondence can be traced the growth of a thirty years' literary friendship, becoming more and more intimate, as indicated by the change from surname to Christian name in the signatures. The subject-matter is mainly concerned with their respective writings and mutual advice. Mr. Garnett considers "The Country House" Galsworthy's finest novel, though the author, in sending the manuscript for perusal, branded it as "inferior Dorset."

That Galsworthy was exempt from money troubles is implied in Mr. Garnett's excellent introduction. While Dickens knew from within the social abuses which he exposed, Galsworthy attacked those of his time objectively from a detached standpoint. "Though Galsworthy's sympathies," writes Mr. Garnett, "were always more or less with 'the under-dog' . . . yet his lower-class poor people are all shown to us through the class-conscious eyes of the gentleman."

This volume of letters companions "THE COLLECTED POEMS OF JOHN GALSWORTHY." With Portrait (Heinemann; 5s.). Few of our leading novelists have been equally eminent when they dropped into poetry. Hardy and Meredith were fairly prolific in verse, but of them all, personally, I prefer Stevenson. Thackeray's humour came out in rhyme, but of Dickens I remember nothing metrical. Galsworthy's poems do not sound the magic note heard in Stevenson's "Songs of Travel," but they have a serene delicacy of their own, especially in impressions of nature and landscape. Galsworthy comes nearest to passionate feeling in pieces expressing sympathy with animals or when he voices his longing for world peace. The section headed "Frivols" shows him in a frolicsome mood that is unfamiliar.

Hitherto, while traversing Steele's Road, Haverstock Hill, on my homeward path, I had not associated that decorous thoroughfare with the founder of the original *Spectator*, whose goings-on in this select locality, when the Kit-Cat Club met at the Upper Flask Tavern in East Heath Road, might be frowned upon to-day by the Hampstead Borough Council. That such is the correct derivation of the road's name I gather from a passage in "SIR RICHARD STEELE." By Willard Connely. With Portraits (Cape; 15s.). The biographer seems to have an aversion from dates, and I cannot say exactly when Dick Steele's sojourn in Hampstead took place. (My wife asks at this point whether he ever lived in Addison Road!) Steele's suburban cottage on Haverstock Hill is described thus: "The house stood upon a knoll opposite a tavern called 'Load of Hay.' . . . From its upper storey there was an open view to London, to St. Paul's. To Dick Steele nothing could be more restful than to survey from a distance the city of his creditors."

Mr. Connely's full and painstaking work embodies much hitherto unpublished information. "I have for five years," he writes, "sought to know Steele as a human being." That is the right spirit for biography, and this vivacious record will revive interest in the genial inventor of "Sir Roger de Coverley," for it portrays Steele at full length against the background of his period. It is curious that, a century before the tragedy of Chalk Farm, Steele was denouncing duelling (after a distressing experience of it) in more than one of his plays. He originated the type of essay in which Lamb became supreme, and wrote "lay sermons" nearly two centuries before Stevenson's "Christmas Sermon." C. E. B.



A TERRA-COTTA MODEL BY THE FRENCH SCULPTOR JULES DALOU (1838-1902): A DESIGN FOR THE FIGURE OF CHARITY—ACQUIRED FOR THE VICTORIA AND ALBERT MUSEUM.

Recent acquisitions of the Victoria and Albert Museum include the four terra-cottas illustrated on this page. This delightful sketch was done in 1879 for one of the two fountains behind the Royal Exchange. The original figure no longer exists, since the marble quickly deteriorated in the London air.



A TERRA-COTTA SKETCH BY GIOVANNI BATTISTA FOGGINI (1652-1725): THE VIRGIN APPEARING TO S. ANDREA CORSINI WHILE SAYING HIS FIRST MASS.

This sketch was done for the marble relief by Foggini in the Corsini Chapel in the Church of Santa Maria del Carmine at Florence. It was bought by the John Webb Trust.



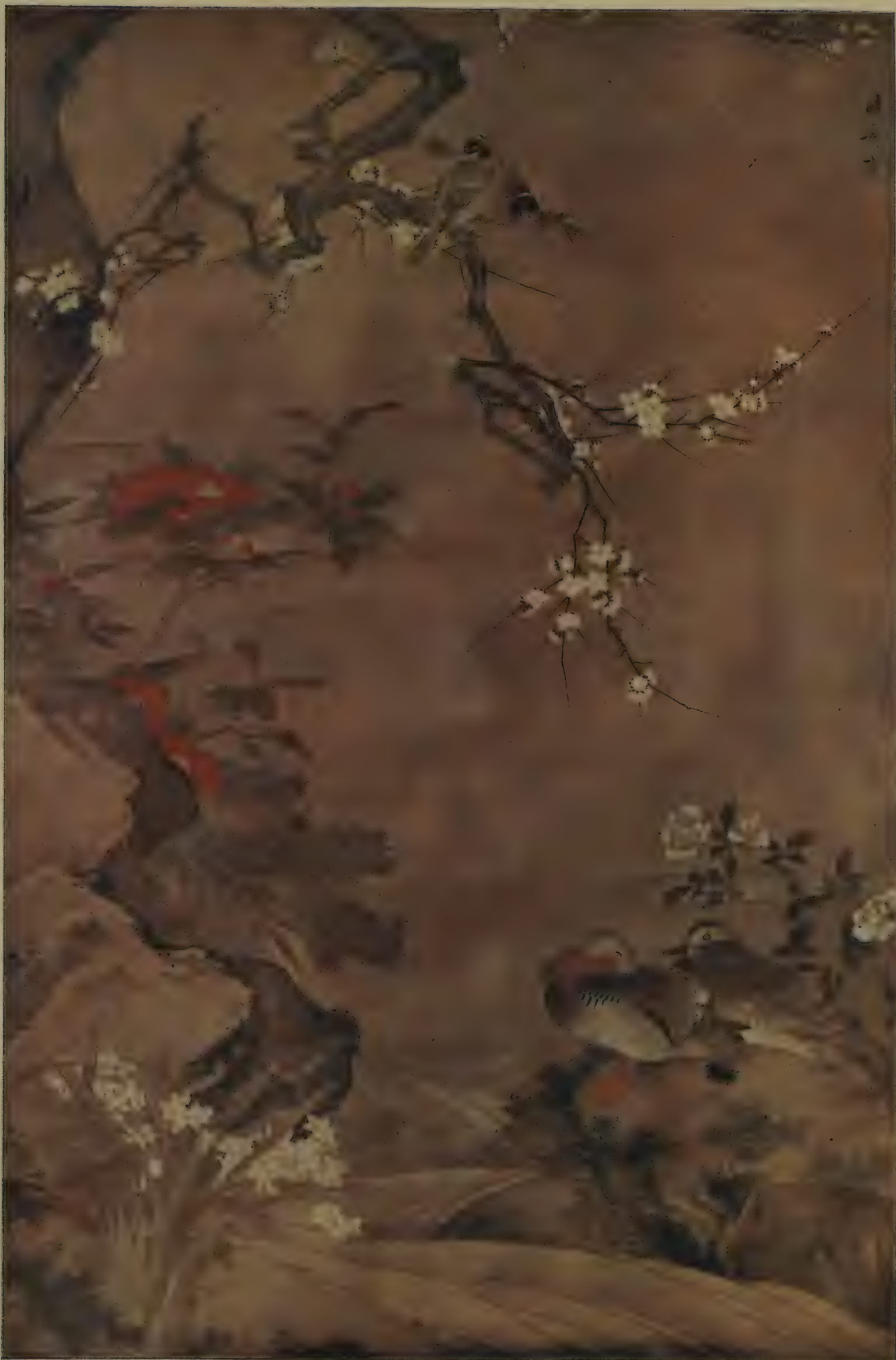
A TERRA-COTTA SKETCH BY ANDREA BRUSTOLON (1662-1732): THE ASSUMPTION OF THE VIRGIN; WITH KNEELING FIGURES OF S. DOMINIC AND S. ANTHONY OF PADUA.

Brustolon is chiefly known for his wood-carvings, but several of his terra-cotta reliefs are known. The altarpiece for which this is a sketch is in the collection of Conte da Borso at Belluno, near Venice.



A TERRA-COTTA RELIEF BY ONE OF THE SCHOOL OF DONATELLO, THIRD QUARTER OF THE FIFTEENTH CENTURY: AN EXQUISITE VIRGIN AND CHILD.

This relief, the gift to the Victoria and Albert Museum of Mr. George Durlacher, appears to be by an artist working under the immediate influence of Donatello during his Paduan period (about 1443-1454) or possibly after his return to Florence in 1454.



"PRUNUS AND MANDARIN DUCKS"—BY HU MEI: A MING PAINTING.

"Not till the Ming era," writes Mr. Laurence Binyon in his "Painting in the Far East," "can we study the painting of China with anything like adequacy of material." The work here reproduced (one of those in the recent Exhibition of Chinese Paintings from the Eleventh Century to the Eighteenth at Spink's, is a fine example of the art of that long and brilliant period, which stretched from the fourteenth century to the seventeenth. Not only is it a fine instance of the lovely colour harmonies evolved by Ming painters,

but it illustrates that association of ideas which was always so carefully preserved by both artist and scholar. The flowering prunus tree typifies Winter; while, below it, a magnolia—the month-flower for May—and a clump of narcissus blossoming by a nearby rock speak of Spring and the coming of Summer. The mandarin ducks were the favourite symbol of conjugal felicity and are yet another example of the association of ideas, which applied to the world of birds and animals just as it did to the realm of flowers.

REPRODUCED BY COURTESY OF MESSRS. SPINK AND SON, KING STREET, ST. JAMES'S, S.W.1.



1935-the Dunlop "90" year

A CANADIAN "MONSTER": SEA-COW, BASKING SHARK, OR "CADBOROSAURUS"?

SECOND AND THIRD PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM (NATURAL HISTORY).



POSSIBLY THE LAST SPECIMEN THAT SURVIVED OF BEHRING'S SEA-COW: A SEA "MONSTER" RECENTLY DISCOVERED ON THE SHORES OF HENRY ISLAND, BRITISH COLUMBIA—THE REMAINS (MUCH DECOMPOSED) ON THE WHARF AT PRINCE RUPERT, SHOWING THE "HORSE-LIKE" HEAD (LEFT) AND THE HUGE LENGTH OF THE BODY.



THE SPECIES TO WHICH THE HENRY ISLAND "MONSTER" IS ATTRIBUTED BY THE PROVINCIAL MUSEUM AT VICTORIA, B.C.: A NEARLY COMPLETE COMPOSITE SKELETON OF BEHRING'S SEA-COW (*RHYTINA STELLERI*), FROM THE PEAT OF BEHRING ISLAND, BOUGHT BY THE BRITISH MUSEUM (NATURAL HISTORY) IN 1885.

AKIN TO THE SPECIES OF BASKING SHARK (*CETORHINUS MAXIMUS*) TO WHICH THE HENRY ISLAND "MONSTER" IS ATTRIBUTED BY DR. CLEMENS, DIRECTOR OF THE DOMINION BIOLOGICAL STATION AT NANAIMO: A CAST OF THE SKELETON OF A BASKING SHARK (*SELACHE MAXIMA*) CAUGHT OFF BERGEN IN 1901.

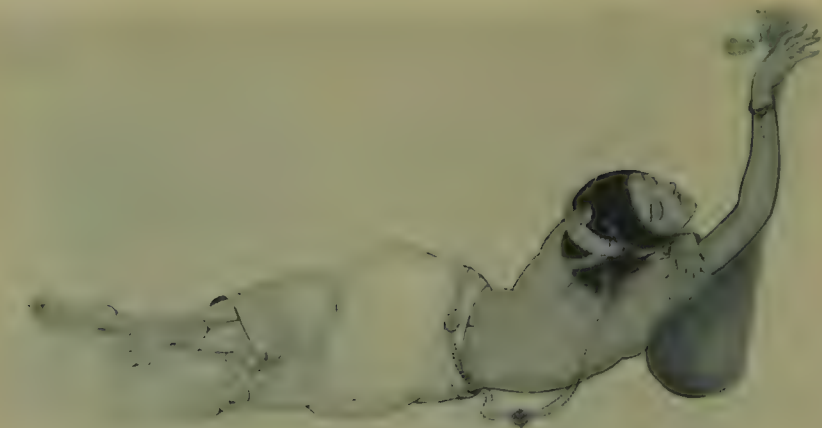


CAN THE HENRY ISLAND CREATURE BE RELATED TO THIS "MONSTER" OF BRITISH COLUMBIAN WATERS, SEEN ALIVE IN 1932, AND POPULARLY NAMED "CADBOROSAURUS"? A SKETCH FROM LIFE MADE BY MR. F. W. KEMP, OF VICTORIA, AND PUBLISHED IN OUR ISSUE OF JANUARY 6 LAST.

Public interest in marine monsters, so deeply stirred by the Loch Ness phenomena, was revived recently by the discovery of a decomposed carcass on the shores of Henry Island, British Columbia. The Director of the Dominion Fisheries experimental station at Prince Rupert, Dr. Neal Carter, thought it was a mammal. It had red flesh, a horse-like head, and indications of four fins or flappers. The only bones were the skull and vertebrae. Its total length was about 30 ft. The head and sections were sent to the Government Biological Station at Nanaimo for identification, and the Director, Dr. Clemens, stated it to be a basking shark (*Cetorhinus maximus*). Officials of the Provincial Museum at Victoria, however,

believe that it was probably the last survivor of a species of huge sea-cow (*Rhytina stelleri*), first discovered by Behring in the sea named after him, and considered extinct for 167 years. Lydekker's "Royal Natural History" records that when the navigator was shipwrecked on Behring Island, in 1741, this hitherto unknown species (20 ft. to 30 ft. long) swarmed on the shores of that and adjacent islands, but in thirty years was exterminated by hunters. It was named after the naturalist Steller, who accompanied Behring. The Henry Island carcass seems to tally in many details with the living monster, popularly named "Cadborosaurus," seen in British Columbian waters, as described in our issue of January 6.

MATTERS OF MOMENT IN THE ART WORLD: AN ALTAR BY AN A.R.A. AND EXHIBITS IN LONDON.



SHOWN AT THE EXHIBITION OF MODERN INDIAN ART OPENED BY H.R.H. THE DUCHESS OF YORK IN THE NEW BURLINGTON GALLERIES: "SLUMBER"; A CARTOON FOR A MURAL PANEL BY V. S. ADURKAR, OF BOMBAY.

The India Society's Exhibition of Modern Indian Art was opened on December 10 and will continue until the 22nd. For the first time the British public is presented with a comprehensive survey of present-day art from every centre in India, and, as Sir William Llewellyn, P.R.A., pointed out, it will interest not only the general, but British artists in particular; for it must be remembered that,

(Continued on right.)



AT THE MODERN INDIAN ART EXHIBITION—THE FIRST COMPREHENSIVE SURVEY OF ITS KIND TO BE PRESENTED TO THE BRITISH PUBLIC: "PROCESSION OF THE ARTS"; A MURAL PANEL BY Y. S. BHAGWAT, OF BOMBAY.

in seeking to give expression to the renaissance of Indian artistic thought, "the Indian artists of the last thirty years have drawn from three distinct sources: first of all, their own national past; secondly, the more recent artistic achievements of the Far East, in the shaping of which Indian influences had played such prominent part in earlier times; and finally, the technique and conceptions of the West with which the British connection inevitably brought them into contact."



AN ALTAR AND REREDOS PAINTED BY AN A.R.A. FOR A CHURCH IN CORNWALL: MR. ERNEST PROCTER'S WORK IN ST. MARY'S, THE PARISH CHURCH OF PENZANCE.

This altar and reredos, painted by Mr. Ernest Procter, who has a house at Newlyn, Penzance, was dedicated by the Bishop of Truro on Friday, December 7. The artist, whose striking work our readers will recall, was elected an A.R.A. in 1932, two years before his wife, Mrs. Dod Procter, received the same honour. He is represented in the Luxembourg, in the War Museum, and in various other galleries. He showed six pictures in the Royal Academy this year.



BOUGHT BY MR. H. G. WELLS: "AFON GLASLYN, NORTH WALES," BY NADIA BENOIST; A PICTURE ON EXHIBITION AT TOOTH'S.

With regard to the first of these illustrations, it may be noted that the show of recent paintings by Nadia Benoist will be open at Messrs. Arthur Tooth and Sons, 155, New Bond Street, until to-day, December 15.—As to the "Promenade in St. James's Park," by Edward Dayes, this was drawn in 1790 and an engraving from it, by F. D. Solron, appeared in 1793. In the background is seen



A NEW EXHIBIT IN THE SCOTS GUARDS EXHIBITION: 2 FT. 10 IN. POLYCHROME LEAD FIGURES OF GRENADIERS OF THE EARLY 18TH CENTURY; POSSIBLY SCOTS GUARDS.

These figures, lent by Mr. J. Rochelle Thomas, and once in the Old Chelsea Bun House, are recent additions to the remarkably interesting Scots Guards Exhibition, at 39, Grosvenor Square, which we illustrated last week. They represent Grenadiers of the early eighteenth century, and, in view of the thistle on the front of the cap, it seems probable that they show either Scots Guards, Royal Scots, or King's Own Scottish Borderers. Expert opinion is very divided.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: "PROMENADE IN ST. JAMES'S PARK."—BY EDWARD DAYES.

Buckingham House, which was built in 1703 by the Duke of Buckingham and is now Buckingham Palace. In the foreground is a group of elegant figures, drawn with exquisite skill. The artist, who is remembered chiefly as a landscape draughtsman and as the master of Girtin, was twenty-seven when he made this water-colour. Fourteen years later he took his own life.

AFTER THE ROYAL WEDDING: THE BRIDE'S DRESS SHOWN; AND TRENT PARK.



THE WEDDING DRESS OF H.R.H. THE DUCHESS OF KENT SHOWN WITH THE ROYAL WEDDING PRESENTS IN ST. JAMES'S PALACE: THE BACK VIEW.



THE WEDDING DRESS OF THE DUCHESS OF KENT AS SHOWN IN ST. JAMES'S PALACE: AN EXHIBIT ECLIPSING EVEN THE WEDDING PRESENTS.



WHERE THE DUKE AND DUCHESS OF KENT ARE SPENDING THE SECOND PART OF THEIR HONEYMOON: TRENT PARK, NEW BARNET (LENT TO THEIR ROYAL HIGHNESSES BY SIR PHILIP SASSOON) SEEN FROM ACROSS THE LAKE.

The thousands who are visiting St. James's Palace to gaze in admiration on the wedding presents received by the Duke and Duchess of Kent (and, incidentally, benefit charities) can now see there the silver dress the Duchess wore at her marriage in Westminster Abbey, an exhibit which, in human interest, may fairly be said to eclipse the gifts themselves.—With regard to our photographs of the house in which the Duke and Duchess are spending the second part of their honeymoon, it should be noted that their Royal Highnesses decided to leave Himley Hall, the Earl of Dudley's seat in Staffordshire, where they had spent the first part of their honeymoon, on Wednesday, December 12, and go to Trent Park, New Barnet, Hertfordshire, which has been placed at their disposal by Sir Philip Sassoon;



THE SWIMMING-POOL AT TRENT PARK, WHERE THE DUKE AND DUCHESS OF KENT ARE STAYING: AN AMENITY ADDED RECENTLY BY SIR PHILIP SASSOON, WHO BOUGHT THE ESTATE IN 1923 AND HAS REBUILT MUCH OF THE HOUSE.

there to stay for a while, before, it is anticipated, spending a short time at Buckingham Palace before going to Sandringham for Christmas. Trent Park, the "Daily Telegraph" reminded us the other day, received its name thanks to King George III., who, desiring to reward Sir Richard Jebb, gave him part of the old royal forest on the southern side of Enfield Chase, and commanded that it should be called Trent Park because the Doctor had recently cured his Majesty's brother of a serious illness at Trent, in Tyrol. Humphrey Repton, the great landscape gardener, laid out the grounds. Sir Philip Sassoon, who bought the house in 1923, rebuilt all its main part, and he has added an orangery and a swimming-pool. The estate also has a private nine-hole golf course.

THE DUKE OF GLOUCESTER AT MELBOURNE: WAR MEMORIAL CEREMONIES, AUSTRALIA'S "HENLEY", AND OTHER OCCASIONS.



CROWDS AT THE DEDICATION OF THE VICTORIAN WAR MEMORIAL AT MELBOURNE, WITHIN WHICH THE DUKE OF GLOUCESTER SAW THE "EYE OF LIGHT" TOUCH THE ROCK OF REMEMBRANCE: THE SCENE ON ARMISTICE DAY.



PART OF THE CROWD OF 300,000 PEOPLE SURROUNDING THE "SHRINE OF REMEMBRANCE" AT MELBOURNE: A VAST CONCOURSE ASSEMBLED OUTSIDE THE WAR MEMORIAL ON ARMISTICE DAY—A PHOTOGRAPH TAKEN SHORTLY AFTER THE DEDICATION CEREMONY HAD BEEN PERFORMED BY THE DUKE OF GLOUCESTER.



AN AIRMAN'S VIEW OF THE SCENE AT THE MELBOURNE WAR MEMORIAL AND THE VAST SIZE OF THE CROWD: A PHOTOGRAPH FROM AN AEROPLANE, SHOWING THE GRANITE SHRINE AND ITS SURROUNDINGS.

The dedication by the Duke of Gloucester of the Victorian War Memorial at Melbourne, on Armistice Day, was attended by over 300,000 people, and the number of Great War veterans present was large enough to form a complete division. Among the British ex-Service representatives was Field Marshal Lord Milne, and the parade included soldiers from New Zealand, Canada, India, and South Africa. The Duke was met at the foot of the steps by General Sir Harry Chauvel, who commanded the Australians in Palestine. After the vast concourse had sung the National Anthem, the Duke



THE DUKE OF GLOUCESTER AT A GARDEN PARTY AT GOVERNMENT HOUSE, MELBOURNE: HIS ROYAL HIGHNESS WITH LORD HUNTINGFIELD, GOVERNOR OF VICTORIA (SHOWN NEXT TO THE LEFT, WEARING A GREY TOP-HAT).

entered the shrine, and stood with a small party, including the Premier, before the Rock of Remembrance. At the hour of eleven they saw the "Eye of Light" fall on the rock through an aperture in the dome, so arranged that it will do so at about the same moment on every recurrence of the Armistice Day ceremony. (The position of the aperture was indicated in photographs of the Memorial given in our issue of November 10, with an account of the astronomical calculations by which it was determined.) As the ray fell and illuminated the inscription, "Greater love hath no man than this, that a



THE DUKE OF GLOUCESTER CHATTING WITH GUESTS AT THE GOVERNMENT HOUSE GARDEN PARTY AT MELBOURNE: AN INCIDENT OF THE TOUR DURING WHICH HE SHOWED "NEVER-FAILING KINDLINESS AND CONSIDERATION."

man lay down his life for his friends," the Duke laid on the rock the King's laurel wreath. After the Two-Minutes' Silence, the Premier read Mr. Kipling's poem written for the occasion, and invited the Duke to dedicate the Memorial. In doing so, the Duke said: "Those whose memory the Shrine perpetuates fought to secure to the world the blessings of peace. It is for us to seek to repay their devotion by striving to preserve that peace, by caring for those left bereaved or afflicted by the war. It is only by giving such service that we can justify our enjoyment of the security, freedom, and peace which their



THE HENLEY-ON-YARRA REGATTA, ATTENDED BY H.R.H. THE DUKE OF GLOUCESTER: THE VICTORY OF THE LONDON ROWING CLUB EIGHT (ON THE RIGHT), BY FOUR LENGTHS, OVER THE WANGANUI (NEW ZEALAND) CREW IN THE GRAND CHALLENGE CUP.



AT CAPTAIN COOK'S COTTAGE, FROM GREAT AYTON, YORKSHIRE, RE-ERECTED AT MELBOURNE FOR THE VICTORIA CENTENARY CELEBRATIONS: A GROUP OF AUSTRALIAN GIRLS IN EIGHTEENTH-CENTURY DRESS OF CAPTAIN COOK'S PERIOD.

sacrifice made possible." After the ceremony, 20,000 pigeons were released to fly to all parts of Victoria with a message announcing the dedication. About a week before this event, the Duke of Gloucester had attended the Henley-on-Yarra regatta, where he saw a great Australian crowd cheer the London Rowing Club's victory in the race for the Grand Challenge Cup. Captain Cook's cottage at Great Ayton, Yorkshire, was bought for £800 and re-erected at Melbourne in time for the centenary celebrations. It was opened there on October 15, when a commemorative obelisk was unveiled at Great Ayton.

A WINDOW ON THE WORLD: NEWS ITEMS OF THE WEEK.



MEDICAL WORK IN THE COLD OF NEWFOUNDLAND AND LABRADOR: THE HOSPITAL STEAMER "STRATHCONA," OF THE GRENFELL ASSOCIATION, FROZEN IN HARBOUR ICE.

On Thursday, December 13, there was held at the New Victoria Cinema a film matinee to raise funds for the Grenfell Association of Great Britain and Ireland. The Duke and Duchess of York arranged to be present. Begun by Sir Wilfred Grenfell in 1892, and carried on among English-speaking fishermen of British descent in Labrador and Northern Newfoundland, the Grenfell Association does medical and social work of untold value along this inhospitable coast. Five hospitals,



SIR WILFRED GRENFELL GIVING MEDICAL ATTENTION: A PIONEER WHO, SINCE 1892, HAS BROUGHT RELIEF TO FISHERFOLK.

at distances of about 150 miles apart, with intermediate nursing stations, have been set up along Sir Wilfred's "parish" of some 1200 miles of coastline. The annual budget of £40,000 is exceedingly low considering the scope of the work. Now it is imperative to set up a partial endowment fund of £10,000, for which cheques should be sent to the Treasurer, Grenfell Endowment Fund (Miss K. Spalding), 66, Victoria Street, Westminster, S.W.1.



THE PRINCE OF WALES IN THE DEPRESSED AREAS OF COUNTY DURHAM: A CROWD OF ENTHUSIASTIC WELCOMERS HOLDING UP HIS CAR AT SPENNYMOOR.

In a motor-car tour of a hundred and twenty miles arranged by the National Council of Social Service, the Prince of Wales spent December 6 in the depressed areas of County Durham. He visited a number of social centres for the unemployed in mining and other industrial districts, receiving a most enthusiastic reception in the villages and towns through which he passed. In spite of the local distress and of prevailing mist and rain, the spirit of those who welcomed him



THE PRINCE LAYING THE FOUNDATION STONE OF AN EXTENSION TO THE SOCIAL SERVICE CENTRE AT STANLEY: H.R.H. IN DISTRESSED DURHAM.

was festive: witness our left-hand photograph, taken at Spennymoor. Arriving at Sunderland in the morning by train, the Prince soon started on his tour. He appreciated the very valuable work which the developing movement of social centres is doing in the county. One district visited was Stanley, where the Prince laid the foundation stone for an extension to the social centre, for which the Holmeside and South Moor Colliery Company is providing the ground.



A DREADFUL THREE-DAY ORDEAL WHICH ENDED IN DEATH: RESCUERS ON THEIR VAIN ATTEMPT TO SAVE CHARLES O'LEARY, TRAPPED IN AN IRISH WELL.

Imprisoned in a well near Greystones, County Wicklow, by the collapse of stones from its sides on the afternoon of December 8, Charles O'Leary, a young Irish plumber, remained alive until December 11. On the afternoon of that day he was reached by the Army engineers, firemen, police and civilians who had worked unceasingly, but by then it was too late. The rescuers had



THE ATTEMPT TO RESCUE CHARLES O'LEARY: COMMUNICATING BY SPEAKING-TUBE WITH THE MAN TRAPPED IN THE WELL, WHO WAS NOT REACHED IN TIME.

succeeded in sinking an oblique shaft (shown in our left-hand photograph) six feet wide in his direction, and had penetrated to within about a foot of him, but then the well sides collapsed again, burying O'Leary once more beneath stones and soil. Even after that, hope was kept alive because through a speaking-tube he could be heard breathing. But he was dead when reached.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE FUNERAL OF SERGEI KIROFF, THE MURDERED SOVIET LEADER, IN MOSCOW: M. MOLOTOFF, WITH M. STALIN BESIDE HIM, DELIVERING ONE OF THE FUNERAL ORATIONS FROM THE ROOF OF LENIN'S TOMB.

The body of M. Sergei Kiroff, M. Stalin's associate and reputed successor, who was shot dead by an assassin in Leningrad on December 1, was brought to Moscow by train. There the funeral was held on December 6, the cremated ashes being laid in the wall of the Kremlin. Everything was on a colossal scale, with serried ranks of guards on duty. There were twenty-eight degrees of frost. M. Stalin walked behind the coffin from the Hall of White Columns to Lenin's tomb in Red Square,



THE FUNERAL PROCESSION OF SERGEI KIROFF: MM. STALIN, MOLOTOFF (WITH BEARD), VOROSHILOFF, PETROVSKY, AND OTHER SOVIET LEADERS WALKING BEHIND THE COFFIN ON THE WAY TO RED SQUARE.

a distance of half a mile, and for some of the way shouldered the bier. Ten speeches were delivered from the roof of the tomb. They threatened merciless punishment to all conspirators, but were said to contain no direct reference to the events of the night before, when sixty-six people, one of them a woman, were sentenced after a brief trial and immediately shot for alleged participation in terrorist acts.



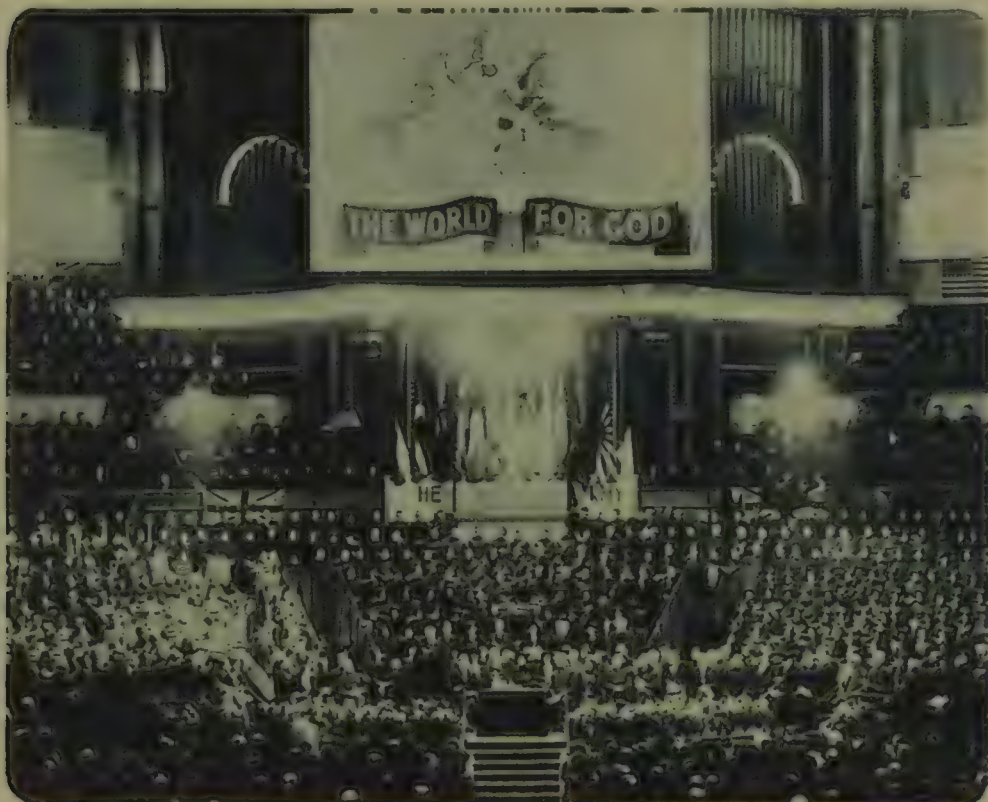
A NEW AEROPLANE FOR THE VICEROY OF INDIA: THE "STAR OF INDIA," A SMALL FOUR-ENGINE LINER, WHICH LEFT CROYDON ON ITS DELIVERY FLIGHT ON DECEMBER 11.

An aeroplane built and equipped specially for the Viceroy of India's official flights left Croydon for India on December 11. Constructed by A. V. Roe and Co., it is similar in general outline to the Atalanta type, but has a taller undercarriage. It is a high-wing monoplane with four engines in the leading edge of the wing. Its top speed is 152 miles an hour and its cruising speed 130. The machine has room for ten passengers as a maximum, in addition to the crew of four. Mr. Neville Vintcent is chief pilot on the flight to India.



SIR ARTHUR EVANS IN MARBLE—BY DAVID EVANS: THE FAMOUS ARCHÆOLOGIST SITTING FOR HIS PORTRAIT BUST.

As our photograph shows, a most exceptional likeness has been achieved by the young sculptor Mr. David Evans in his marble portrait bust of Sir Arthur Evans, to whom it is to be given to mark the completion of his great archaeological work in Crete. The presentation is to take place on December 17 at a meeting of the Royal Society of Antiquaries at which Lord Rennell will preside.



THE SALVATION ARMY WELCOMES ITS NEW GENERAL: MISS EVANGELINE BOOTH GREETED AT A MEETING OF OVER FIVE THOUSAND SALVATIONISTS IN THE ALBERT HALL.

Lord Sankey, the Lord Chancellor, presided at a meeting held in the Albert Hall on December 6 to welcome the new head of the Salvation Army, General Evangeline Booth, fourth daughter of the founder and first General, William Booth. It will be recalled that she was elected to succeed General Higgins on his retirement in November, and that she then returned for a short time to the United States, where she had been Commander-in-Chief of the Army since 1904. The



THE U.S. AMBASSADOR (MR. R. W. BINGHAM), GENERAL EVANGELINE BOOTH, AND THE LORD CHANCELLOR AT THE ALBERT HALL MEETING.

American Ambassador was present at the Albert Hall, and the gathering included the various territorial leaders of the Army in Europe and over five thousand Salvationists from all over the country. It was General Evangeline Booth's first appearance at a public meeting as leader of the Army, and she received a tremendous ovation on entering the hall and again on rising to speak. She paid a tribute to her predecessors in the office she now holds.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



AT GENEVA TO DISCUSS BRITAIN'S SAAR FORCE: GENERAL TEMPERLEY.
Following Britain's agreement to participate in an international force stationed in the Saar for the plebiscite period, General Temperley went to Geneva to discuss arrangements. He has long been British military representative on the League permanent advisory committee.



PERSONALITIES DURING THE CRISIS AT GENEVA: M. TITULESCU; MR. ANTHONY EDEN; M. LAVAL; BARON ALOISI; AND RUCHDI BEY (L. TO R.).

On December 7, the Council of the League began the hearing of the Yugoslav complaint against Hungary of alleged responsibility for the assassination of King Alexander. Subsequently the situation became somewhat tense; and efforts were made over the week-end to find a compromise. M. Laval supported Yugoslavia; and Baron Aloisi, Hungary; but Mr. Anthony Eden appealed for calm. Finally, a measure of agreement was reached between Yugoslavia and Hungary on December 10. A resolution was passed, and accepted by both parties.



MR. G. G. KNOX: HEAD OF THE SAAR GOVERNING COMMISSION.

It was announced on December 5 that Great Britain was prepared to contribute to an international force to be stationed in the Saar to maintain order during the plebiscite. This followed a report by Mr. Knox, head of the Saar Governing Commission, that his police force was inadequate.



A WELL-KNOWN PRODUCER DEAD: MR. JULIAN WYLIE.

The well-known theatrical producer. Died December 6; aged fifty-six. He was famous for his Christmas Pantomime successes and was to have presented the Drury Lane pantomime this year.



SIR HORACE LAMB.

The great mathematical physicist. Died December 4; aged eighty-five. He was particularly celebrated for his contributions to hydrodynamics and seismology. Among other works, wrote "Hydrodynamics" (revised, 1933); and "Higher Mechanics" (1920).



THE LEADER OF THE SIAMESE MISSION TO KING PRAJADHIBOK.

The Siamese Mission, which has come to visit the King of Siam, is headed by H.E. Chao Phya Sridharmadhibes, President of the Siamese Assembly. The King of Siam threatens to abdicate.



SIR JAMES O'GRADY.

Governor of the Falkland Islands, and formerly Governor of Tasmania. Died December 10; aged sixty-eight. The first Labour Colonial Governor. Visited Russia in 1917, doing good work for the Allied cause among the Revolutionaries.



SIR EDWIN LUTYENS, R.A.

Appointed as consultant to Mr. C. H. Bressey in the work of surveying and planning London's highway development. Among other public works, planned Government House, Imperial Delhi, and the Cenotaph.



MR. C. H. BRESSEY.

Chief Engineer of the Roads Department, the Ministry of Transport. Appointed to take charge of the enquiry into the possibilities of highway development in Greater London, and the preparation of a plan of future development.



COL. LINDBERGH'S SECOND SON: LITTLE JOHN LINDBERGH BEING TAKEN TO SCHOOL BY HIS MOTHER, FOR SAFETY.

We here reproduce one of the first photographs of John, the second son of Col. and Mrs. Lindbergh. It will be recalled that their first son was kidnapped in 1932, and met his death. Our correspondent states that, in view of the prevalence of kidnapping in the U.S.A., his mother takes John Lindbergh to and from the kindergarten herself.



A FAMOUS NEWSPAPER-OWNER DEAD: THE LATE LORD RIDDELL.

Lord Riddell, prominent journalist, newspaper-owner, and philanthropist, died on December 5; aged sixty-nine. He will always be remembered in connection with the "News of the World." During the war, he acted as liaison officer between the Press and Government Departments. Latterly he was President of the Newspaper Proprietors' Association.



LOST IN THE PACIFIC, AND NOW DESPAIRED OF: MR. ULM WITH THE TWO COMPANIONS WHO ACCOMPANIED HIM ON HIS CALIFORNIA-AUSTRALIA FLIGHT.

Mr. C. T. P. Ulm, with two companions, George Littlejohn and J. L. Skilling, who were attempting to fly from California to Australia via Honolulu, Fanning Island, and Suva, were compelled by exhaustion of fuel to alight on the ocean somewhere near Honolulu on December 4. Wireless messages were received from Mr. Ulm, and aircraft and ships at once set out to search. They were constantly reinforced as time passed; but, ultimately, the search was abandoned, on December 10.



A FORMER LORD CHANCELLOR DEAD: THE LATE VISCOUNT BUCKMASTER.

Lord Buckmaster, a former Lord Chancellor, who was recognised as one of the most brilliant judicial intellects of his time, died on December 5; aged seventy-three. He was known to the public for his advocacy of the reform of the divorce law, and other social reforms. He entered Parliament in 1906, as a Liberal, and became Solicitor-General in 1913.

ONLY THE BEST IS GOOD ENOUGH!



*So I'm
bringing -*

DEWAR'S
The Famous "White Label"



Christmas Eve Celebrations in a Romantic Land Famous for Picturesque Attire:

A Quaintly Costumed Nativity Play
and Peasant Dances in Hungary.



HOW THE YOUNG FOLK OF HUNGARY ARRAY THEMSELVES FOR CHRISTMAS: GAILY DRESSED GIRLS DANCING IN A RING, WHILE THE BOYS LOOK ON.



AN INVERSION OF OUR FAMILIAR "PAUL JONES" DANCE, WITH THE BOYS IN THE MIDDLE ENCIRCLED BY A RING OF GIRLS JOINING HANDS: PICTURESQUE SCENES AT A HUNGARIAN CHRISTMAS PARTY.



THE SHEPHERDS THAT WATCHED THEIR FLOCKS BY NIGHT OFFER LAMBS TO THE HOLY CHILD: A HUNGARIAN "NATIVITY" SCENE, WITH QUAIN IMPERSONATIONS OF AN OX AND A SHEEP.



A SOLEMN MOMENT IN THE CHRISTMAS EVE NATIVITY PLAY: "ANGELS" (IN MEDIAEVAL HEADDRESSES) ANNOUNCE THE BIRTH OF THE HOLY CHILD.



A NATIVITY PLAY PERFORMED BY HUNGARIAN BOYS AND GIRLS ON CHRISTMAS EVE: THE SHEPHERDS KNEEL BEFORE A SMALL STRUCTURE REPRESENTING THE STABLE AND MANGER.

Now that Christmas and its festivities are again approaching, there is a special interest in these coloured photographs showing a typical Christmas Eve celebration among Hungarian villagers. The chief event of the occasion is the performance of a Nativity play by a company of young people. While the impersonations of the ox and the sheep lend a touch of quaintness, everything is done in a spirit of reverence. The birth of the Holy Child is announced by one of the Angels (girls in tall conical head-dresses of a mediaeval type), and then the shepherds, who had seen His star in the east while watching their flocks by night, arrive bringing their best lambs as an offering. During the evening the younger folk, in festal attire, take part in round dances, some of them rather like the "Paul Jones," though the boys and girls, apparently, remain apart. Strict decorum prevails. Before the festivities begin, the girls pass the time in singing and needlework, while the boys amuse themselves with indoor games.

INSECTS OF SIX MILLION YEARS AGO PRESERVED IN A NATURAL TRAP: FOSSILS THAT TELL A TRAGIC STORY.

By Dr. F. ZEUNER, Lecturer in Geology and Palæontology
at the University of Freiburg.

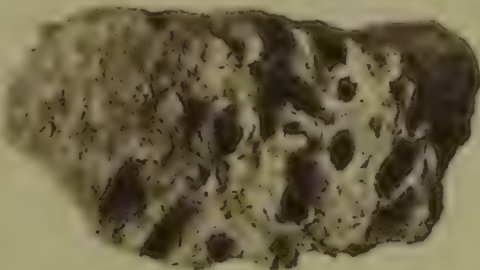
MODERN Palæontology is not restricted to the description and classification of fossil remains. It also includes the study of how animals and plants lived millions of years ago and how their bodies came into the rock. This branch of science is called Palæobiology—an extremely interesting one, as it fills the fossil bones and shells with life again and often tells us of tragedies which happened in times when no human beings existed. Readers of "The Illustrated London News" may remember that, in its issue of January 20, 1934, Professor Schmidtgen, of Mainz, gave an account of footprints of Permian age well preserved in a schistose sandstone. This was typical palæobiological research. I now select from the great number of interesting subjects the "Böttingen Marble," of Tertiary age, found near Ulm, in Germany. It is a sort of red

[Continued on left.]



1. THE LARVA OF A LARGE HAWK-MOTH PRESERVED IN BÖTTINGEN MARBLE AS A HOLLOW-CAST: THE CATERPILLAR'S UNDER SIDE (LEFT), WITH THE SEGMENTS AND LEGS CLEARLY SEEN; AND (RIGHT) THE UPPER SIDE. (NATURAL SIZE.)

and white calcareous sinter which was deposited by a thermal spring in an open cleft. This spring was active in the Upper Tertiary period, about six million years ago. Then the country was covered with extensive steppes and forests, and the climate was considerably warmer than to-day in Central Europe. It was a period when numerous volcanoes were active in Southern Germany. In connection with one of these volcanoes, situated exactly where now stands the village of Böttingen, a cleft several hundred yards long and about 20 yards broad opened and allowed a thermal spring rich in carbon-dioxide to flow out. But, as the level of the water stood at a depth of 40 or 50 feet, the carbon-dioxide evaporating from the water filled the upper part of the cañon. This gas, as is well known, is favourable to vegetation, but no animal can exist in such an atmosphere, and therefore birds, bats, insects, etc., penetrating into the depth without knowing the danger, were suffocated. They dropped to the bottom of the cañon, where the flowing water was depositing large quantities of lime, and soon the bodies of the animals were encrusted with stone. Later on, the organic substances composing the bodies gradually disappeared, but the outlines were preserved as casts. That is how the animals, together with many leaves of shrubs and trees, were fossilised. Now one may reconstruct the conditions of life in the neighbourhood of the dangerous cañon by carefully studying the fossils, their species, their method of preservation, etc. A fascinating and peculiar picture results from these investigations. The edges of the carbon-dioxide cañon were covered with dense vegetation, and the branches of the plants stretched far out over the deep cleft. Shrubs and trees of an extinct genus of Papilionaceæ (Podogonium) dominated, but there were also willows and other well-known trees. On the foliage there lived numerous insects, especially many caterpillars (Figs. 1 and 6), locusts (Fig. 3), beetles, praying-cricket, true crickets, and spiders. Many other creatures lived on the ground between the shrubs on the border of the cañon, such as other spiders (Figs. 4 and 5), scorpions, myriapods, mole-cricket, wood-lice, and even small mouse-like rodents. This was the fauna living on the ground and on the plants. To it must be added the denizens of the air: butterflies playing above the leaves along the fissure, syrphus-flies hovering in the sunny air, dragon-flies looking for prey, and many other insects. There were honey-bees (Fig. 2), too, looking for flowers. In the shrubs and trees, as well as in the air, there lived plenty of birds pursuing the insects. And occasionally it happened that they went into the depth and became



2. PART OF A SWARM OF BEES, PRESERVED AS HOLLOW-CASTS; THE HOLES APPEARING UNDER CAREFUL SCRUTINY AS IMPRESSIONS OF THE ABDOMENS AND THORACES OF HONEY-BEES. (NATURAL SIZE.)

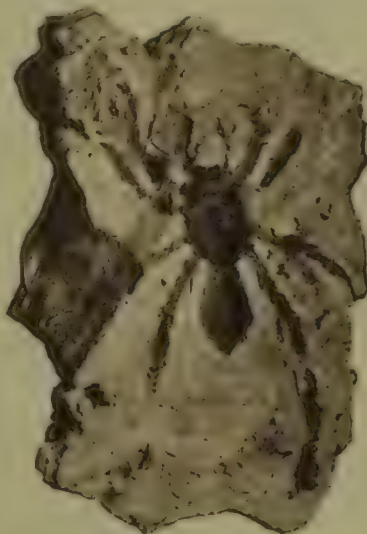


3. A LARGE FEMALE LOCUST—THE UNDER SIDE (LEFT) AND UPPER CAST: THE ABDOMEN, OVI-POSITOR, AND LEFT-SIDE LEGS WELL PRESERVED; BUT ONLY TRACES OF THE RIGHT LEGS VISIBLE, SINCE THEY WERE BENT UNDER THE BODY. (NATURAL SIZE.)

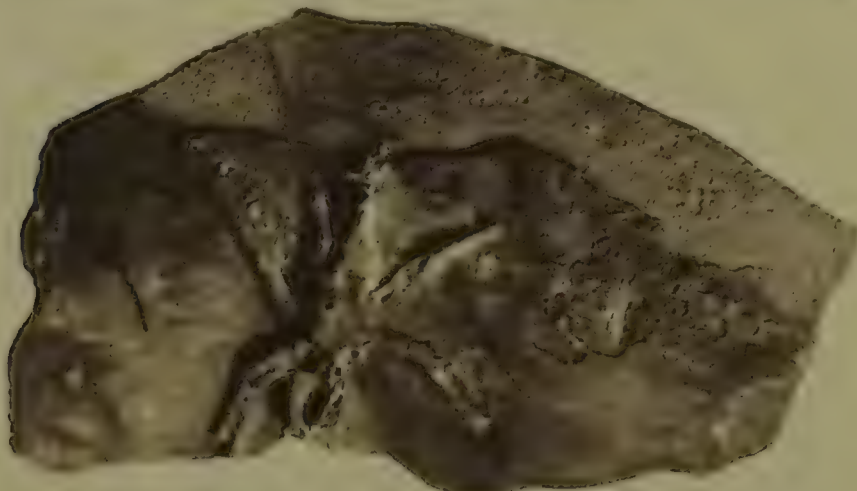
victims of the spring, too. Only some well-preserved feathers tell their own tale. At sunset the creatures of the night awoke. Large hawk-moths replaced the butterflies; and bats, which have been well preserved in

the sinter, hunted them. Scorpions and myriapods left their hiding-places to take their meals. Mole-cricket left their holes and began to fly about. Thus, above the dangerous cañon, life on the whole went on without being influenced by the spring. But now and then a locust took a jump, fell short of its objective, and dropped into the fatal depths. Or the caterpillars fell down while they were trying to reach a distant leaf. A special tragedy of two small caterpillars has been handed down to us by the sinter: they met one another walking on a twig, they raised their fore-parts, as they are accustomed to do, to look for

another way. But they only found their *vis-à-vis*. One began to creep over the other; they lost their balance and dropped down. They were suffocated at once and petrified exactly in the position described (Fig. 6). Another tragic accident was the death of a swarm of bees. As is well known, when the young queen leaves the nest she is followed by numerous workers. After a flight of some distance the queen-bee comes to rest on a twig or branch and the workers assemble round her, so forming a heavy mass. Once upon a time, a swarm of this kind settled on a branch above our dangerous cañon; it grew and grew until the weight became too heavy and it dropped down. The bees, being extremely sensitive to bad air, were suffocated in a moment, and the swarm was fossilised and preserved in the condition in which it had dropped (Fig. 2). Such were the peculiar circumstances which caused so many extremely rare and interesting remains to be preserved for so long. But the fossil content of the Böttingen Marble is a comparatively recent discovery. The stone itself, wonderfully striped in red and white, has been used for two centuries for building rooms and making useful articles. The Castle of Stuttgart, for instance, contains rooms furnished with the Böttingen Marble. One imagines, however, that few visitors, admiring its beauty, think of it too as a document of life's tragedies millions of years ago.



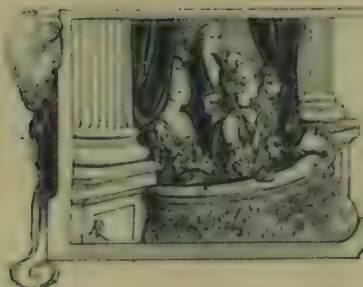
4. A SPIDER PRESERVED AS A HOLLOW-CAST; THE STONE ARTIFICIALLY WHITENED. (NATURAL SIZE.)



5. A SPIDER PRESERVED AS A MUMMY, IN A RUNNING POSITION: ONE OF THE VARIED VICTIMS OF A CLEFT IMPREGNATED WITH CARBON-DIOXIDE SIX MILLION YEARS AGO. (NATURAL SIZE.)



6. TWO CATERPILLARS SIDE BY SIDE (NATURAL SIZE): A TRAGEDY DESCRIBED BY PROFESSOR ZEUNER IN HIS VERY INTERESTING ACCOMPANYING ARTICLE, WHICH INFUSES LIFE INTO AGE-OLD FOSSILS.



The World of the Kinema.

By MICHAEL ORME.



THE IRON DUKE.

THE new Gaumont-British production, "The Iron Duke," launched at the Tivoli at a Gala Performance in the presence of H.R.H. the Prince of Wales, is a spacious picture, and a fresh triumph for the First Gentleman of the Screen, who elected to make his debut in a British picture in the part of a great British soldier and statesman. And why not? If it pleases Mr. Arliss to sustain the rôle of the Duke of Wellington or any other soldier—or any sailor, tinker, or tailor, if it comes to that—what difference does it make? For Mr. Arliss, whatever the character he portrays, will give us those qualities which have endeared him to his public in England and America, and which have won for him his unique position in the kinema. His complete mastery of screen technique, the perfect machinery of his method—so perfect as to obliterate all suggestion of the inner mechanism—his easy domination of his surroundings, his dry humour, his sly gaiety, his power and his sentiment—by all these qualities, exquisitely and adroitly dovetailed, does he capture and entrance his audiences. It is up to his director and his scenario-writer to fit the typical "Arliss part" into the material chosen for its framework. In a piece of pure fiction the task is comparatively easy, but when it comes to dealing with a historical figure and a national hero to boot, the proposition bristles with difficulties. Mr. H. M. Harwood, who wrote the scenario of "The Iron Duke," has shown some ingenuity in devising opportunities for the whole range of the charming Arliss tricks, but has not succeeded in avoiding all the pitfalls in his path. He would have been better advised, I think, to have stuck to precedent in the matter of romantic interest. Mr. Arliss is pre-eminently the genial protector of love's young dream, and to find the Iron Duke dallying, however harmlessly, with a pretty young thing who insists on worshipping at his feet, the while Napoleon is advancing, is not only somewhat disconcerting, but breaks in disruptively upon

though he pauses occasionally to allow Mr. Arliss time for adding his very individual touches to his portrait of the Duke. Beautifully dressed, and staged with taste as well as elegance, the picture fills the eye with its stately beauty



"THE PURSUIT OF HAPPINESS," AT THE PLAZA: FRANCIS LEDERER AS MAX, THE HESSIAN WHO HAS DESERTED FROM THE ENGLISH ARMY FIGHTING THE REBELS IN AMERICA; WITH JOAN BENNETT, AS PRUDENCE KIRKLAND, MINOR WATSON (LEFT), AND CHARLIE RUGGLES.

"The Pursuit of Happiness," the new Paramount film, is a screen version of the play which had such a success at the Vaudeville, last May. It deals with a Hessian who deserted from the mercenary troops employed against the American rebels in 1776. Charlie Ruggles is here seen as Aaron Kirkland; Joan Bennett as his daughter Prudence; and Minor Watson as Colonel Sherwood, an officer on Washington's staff.

and its well-composed grouping. It is natural, perhaps, that our main interest should be focussed on the reconstruction of the Battle of Waterloo, and here Mr. Saville has risen to a memorable piece of work. I cannot vouch for a strict adherence to the actual sequence of battle incidents, but undoubtedly the mighty turmoil on the Belgian plain is of the stuff that sets hearts beating. The conflict rages magnificently across the open country, stalks through the sun-pierced wood, surges and fluctuates in vigorous action, and finds a thrilling climax in the charge of the Scots Greys. It is warfare

MR. ROBERT DONAT IN "THE COUNT OF MONTE CRISTO."

That rousing story of a great wrong and a great revenge, "The Count of Monte Cristo," by M. Alexandre Dumas, sprang from a mind rich in imagination, amazingly fertile in invention, and reflecting in the prodigality of its output the tropical exuberance of the country which coloured his blood. The latest version of "The Count of Monte Cristo," presented at the London Pavilion, shows every sign of lasting well into the holidays. It is dangerous to be prophetic in matters of the kinema, but here undoubtedly is a colourful, lavishly staged, and stirring affair that might well rank with "Treasure Island" in its seasonable appeal to old and young. It could have been more closely knit, it does not escape the unconsciously funny effects of Americanisation, but it catches to a satisfying degree the *panache* of Dumas. And this it owes, first and foremost, to a young English actor who carries the burden of the whole piece on his shoulders. Hollywood has done a service to the screen in acknowledging the right to stardom of Mr. Robert Donat. Mr. Donat has not leaped into the limelight overnight. He has been steadily at work for a good many years, and he is not yet thirty. His stage experience dates back to his teens, I believe. His screen debut, however, was in Miss Leon-tine Sagan's production of "Men of To-morrow," in which, as an undergraduate, he won instant recognition. Filmgoers will remember him as the picturesque Culpepper in "The Private Life of Henry VIII.," and will recall, too, a

sense of the screen and an incisiveness of diction stamping this performance with the promise of things to come.

But Mr. Donat's brilliant work as Edmond Dantès will be something of a revelation to many. A graceful figure, good looks, and a fine voice, all of which this actor is fortunate in possessing, are not in themselves sufficient to account for the immediate conquest of the public. Mr. Donat brings a keen intelligence to bear on a ponderous part. He brings it to life by getting into the skin of the part. He is Dantès, abused, thrown into prison, effecting his sensational escape and his elaborate vengeance with a grim singleness of purpose that is like a scorching fire. He dominates every situation with restrained forcefulness. There is power in his eyes, in his stillness, in the edge he lends to his voice. And, since Dumas demands it, there is the grand manner to carry off the histrionics. Since Mr. Douglas Fairbanks shrugged the cloak of d'Artagnan off his shoulders, there has been no other screen actor as ready and able to don it as Mr. Robert Donat.



"THE COUNT OF MONTE CRISTO," AT THE LONDON PAVILION: DANTÈS (ROBERT DONAT) DISCOVERS THE HIDDEN TREASURE WHICH WAS REVEALED TO HIM BY HIS FELLOW PRISONER IN THE CHÂTEAU D'IF.

Dumas' famous novel has been given a notable film setting in which Robert Donat, the English actor, plays the part of Dantès, the hero. Elissa Landi plays Mercedes, the heroine; and O. P. Heggie, the Abbé Faria. Robert Donat, it may be noted, is to be seen on the London stage, playing in "Mary Read," at His Majesty's. Further, it is reported that he has signed a long-term Hollywood contract, with Warner Brothers.

the sweep of events. This whole business of the lovely Lady Frances Webster, played with an ingenuous grace by Miss Lesley Wareing, and worked up into a pretty scandal by the redoubtable Duchess of Angoulême, lacks the necessary strength for a connecting link between the conflict of battle and of state, though it serves to remove Wellington to London for a spell of pleasant domesticity (and, incidentally, for a chance to clear his character), whilst "Madame" profits by his absence to have Marshal Ney shot for treason.

Mr. Harwood's careful revision of history, in order to provide a mirror for Mr. Arliss, has saddled the director with a story of uneven interest, and reduced the efforts of a fine company to momentary flashes of dramatic intensity. Miss Gladys Cooper's implacable Madame, consumed by the spirit of revenge; Mr. Edmund Willard's Marshal Ney, a figure hewn in granite; Mr. Allan Aynesworth's vacillating and unhappy King Louis XVIII., a subtle study of an uncertain mind; and the tender, laughing Duchess of Wellington of Miss Ellaline Terriss, strike their notes of tragedy and comedy that, having dutifully swelled the chorus round a brilliant soloist, drop all too swiftly into silence. Mr. Victor Saville, expected to clear the stage for his leading actor ever and again, is scarcely to be blamed if the wheels of development seem to halt, and even jolt occasionally. Moreover, he does, on the whole, succeed in driving the picture onwards and upwards to heights of pictorial drama that will not easily be forgotten, even

viewed from the heroic angle, without the shattering realism of individual suffering. Mr. Saville's race against time, caused by the unsympathetic vagaries of the English climate, is by this time common knowledge. Yet the result reflects the greatest credit on all concerned, not least on the magnificent photography of Mr. Curt Courant, erstwhile artist of the brush in Alsace-Lorraine, and now one of the world's finest artists of the camera. Mr. Courant was chief cameraman for six years at the Ufa studios. His first big picture was "Quo Vadis," and he it was who first brought the magnetic charm of Marlene Dietrich to the screen. There are shots in "The Iron Duke," notably in the battle scenes, that are eloquent proof of a master-hand at work, and the Gaumont-British studios are to be congratulated on the co-operation of Mr. Courant in turning yet another page of history into spectacular and popular entertainment.



"THE MAN WHO KNEW TOO MUCH"—A NEW "CROOK" FILM: THE CRIMINALS FIRING ON THE POLICE IN THE STREET, WITH ONE OF THEM SLAIN; FRANK VOSPER AS LEVINE; PETER LORRE AS ABBOTT; PERCY WARMINGTON AS ANOTHER OF THE GANG; AND CICELO OATES AS NURSE AGNES (LEFT TO RIGHT).

"The Man Who Knew Too Much," a new Gaumont-British film melodrama, directed by Alfred Hitchcock, began its run at the New Gallery on December 9. The cast includes Leslie Banks, Edna Best, Hugh Wakefield, Pierre Fresnay, and Nova Pilbeam. Certain phases of it suggest the famous Sidney Street siege.

"LORNA DOONE" FILMED: BLACKMORE'S EXMOOR ROMANCE ON THE SCREEN.



THE BRITISH FILM OF "LORNA DOONE," THE CHARITY PREMIERE OF WHICH THE PRINCE OF WALES ARRANGED TO ATTEND ON DECEMBER 12: THE OUTLAW DOONES WAYLAYING A COACH.



SEVENTEENTH-CENTURY EXMOOR IN THE FILM OF "LORNA DOONE": RIDERS PASSING A LONELY GIBBET, GRUESOME SYMBOL OF THE SAVAGE CUSTOMS OF THE DAY.



THE RELENTLESS FEUD BETWEEN JOHN RIDD AND CARVER DOONE—RIVALS FOR THE LOVE OF LORNA DOONE—ENDING IN A MAN-TO-MAN STRUGGLE, AFTER CARVER HAS ATTEMPTED TO MURDER LORNA: [Continued on right.]

THREE PHASES OF THE FULL-BLOODED DISPLAY OF PHYSICAL MIGHT AND WRESTLING SKILL WHICH CULMINATES WITH JOHN RIDD (JOHN LODER) THROWING CARVER DOONE (ROY EMERTON) INTO A BOG, WHERE HE PERISHES.



THE DOONES ATTACK JOHN RIDD'S FARM HOUSE, AFTER JOHN HAS CARRIED OFF LORNA: ONE OF THE MANY THRILLING EPISODES IN A BRILLIANTLY PRODUCED FILM.



JOHN RIDD TENDED BY LORNA AFTER THE ATTACK BY THE DOONES—VICTORIA HOPPER AS THE HEROINE (BAREHEADED) AND MARY CLARE AS JOHN'S MOTHER.

It was announced last week that H.R.H. the Prince of Wales had given his patronage to the "Lorna Doone" film premiere, which was arranged to take place at the Prince Edward Theatre on Wednesday, December 12, in aid of the Vocational Guidance Fund of the N.I.I.P., preparatory to a public run to begin at the Adelphi on December 18. "Lorna Doone" is, of course, based on the thrilling classic by R. D. Blackmore. It was filmed in Devonshire and Ealing, under Mr. Basil Dean's direction, for Associated Talking Pictures. The Doones, a band of outlaws, terrorised Devon and Somerset in the seventeenth century; and, among their other crimes,

murdered the father of John Ridd, the hero of the story, when John was still a boy. The lad swore to obtain vengeance; but, later, fell in love with Lorna Doone, one of the outlaws, and carried her off to the Ridd farm, Plovers Barrow. There the Doones attacked him, but were beaten off. After many adventures, Lorna Doone and John Ridd were about to be united at the altar, when Carver Doone, leader of the outlaws, crept in and shot Lorna. John Ridd pursued Carver, and, after a titanic man-to-man struggle, threw him into a bog—to perish. John returned to find that Lorna still lived—and loved.

ONCE OWNED BY CATHERINE THE GREAT--AND SOLD BY SOVIET RUSSIA.



BOUGHT FOR NEW YORK: "LE MEZZETIN," BY JEAN ANTOINE WATTEAU (1684-1721); SAID TO BE ONLY THE SECOND EXAMPLE OF THAT MASTER IN THE UNITED STATES.

The Metropolitan Museum of Art, New York, recently bought Watteau's picture "Le Mezzetin" from a dealer who some years ago purchased it from the Soviet Government. It is one of seven paintings by the French master acquired by the Empress Catherine the Great of Russia between 1765 and 1767. According to report, there had hitherto been only one example of Watteau's art in the United States. In 1720 Watteau came to London to consult an English doctor, and while here painted several pictures, including a "Company of Italian Comedians." The list of his works given in Bénézit's "Dictionary of Painters" mentions one

entitled "Le Mézetin" in the Hermitage (at Leningrad) and another, "Mézetin, le Donneur de Sérénades," in the museum at Chantilly. Mezzetin was the name of a stage character by which Angelo Constantini (1654-1729), a famous actor of the old Italian comedy, was known in France, where he created the rôle in 1680. It was that of a knavish valet, adept in gallantry and the conduct of amorous intrigues. Constantini went later to Poland, where he offended the King and was imprisoned for twenty years. He was in Paris again, with another Italian company, in 1729, but soon afterwards retired to Verona, where he died.

LENT TO LONDON BY SCOTLAND FOR A YEAR: A WORLD-FAMOUS RAEURN.

THE National Gallery has secured this famous Raeburn portrait on loan for one year from the National Gallery of Scotland, and it was put on exhibition on Tuesday last, December 11. It is the first of a series of exchange-loans between the two Galleries which, it is hoped, will be profitable to both. Since Raeburn is not strongly represented at the National Gallery, this outstanding example of his style should be of great interest to the many who have few opportunities of seeing the fine Scottish collections of the artist's work. Colonel Alastair Macdonell, the sitter for this portrait, was an impetuous Highland chieftain, the eldest son and successor of Duncan Macdonell, fourteenth hereditary chief of the Glengarry branch of the Macdonald clan. We read in the Dictionary of National Biography: "Walter Scott, who knew Macdonell well, and is supposed to have drawn the better side of his character in 'Fergus MacIvor' in 'Waverley,' describes him as generous and warm-hearted—a sort of Quixote who had lived a century too late. He was a keen sportsman, sleeping out in his plaid for nights together when in pursuit of the deer, and was a treasury of Highland lore. His impetuous temper brought him into frequent scrapes, sometimes unfairly, as Scott implies, his opponents knowing full well that when roused he would be certain to put himself in the wrong. Macdonell died in 1828, being drowned when trying to escape from the wreck of a steamer near Fort William. This portrait shows him in Highland costume, with plumed bonnet, holding a musket.




THE FIRST OF A SERIES OF PICTURES TO BE EXCHANGED ON LOAN BETWEEN THE NATIONAL GALLERY AND THE NATIONAL GALLERY OF SCOTLAND: "COLONEL ALASTAIR MACDONELL OF GLENGARRY."



THE evolution of the elaborately turned three-legged chair was discussed and illustrated on this page last week, and its descent—or, rather, ascent—was traced from a simple three-legged stool. It was also suggested with considerable emphasis that it was quite unnecessary to look beyond the confines of Northern Europe for its origin, and that the theory that it originally came from India would not stand analysis. If this Indian theory falls to the ground in the case of the admittedly exotic-looking three-legged turned chair, it appears still more absurd



1. A FOUR-LEGGED CHAIR OF TURNED WOOD SEEN IN A 12TH-CENTURY SCULPTURE—A CARVING OF ST. MATTHEW WRITING HIS GOSPEL; IN CHARTRES CATHEDRAL.

when we study the early turned chair with four legs, in spite of the fact that the chair in the Amaravati relief in the British Museum cited by Dr. Slomann when he first produced his theory of Indian influence, is meant to have four legs, and not three (see this page in *The Illustrated London News* of Oct. 6), and therefore would be more applicable to the chairs illustrated here. The Indian example seems to me to have a trapezoidal seat, like Fig. 3; but a three-legged stool is common enough all over Asia and Europe, and it is surely a strain on our intelligence to deduce from this simple fact anything more than a natural and fortuitous similarity; and I quite fail to see anything more than coincidence in the making of a seat shaped thus  in India and in England, especially when the two examples are separated by several centuries.

But, indeed, I suggest that the chairs on this page differ not only from anything made in India at any time, but differ also in essentials from the elaborately turned three-legged type which was the subject of last week's article. The latter, though made by a turner, seems to have been inspired by a pastrycook in comparison with such a chair as Fig. 3. I don't expect everyone to agree with me, but to my mind this is as fine a turned chair as exists in Europe; it belongs to Queens' College, Cambridge, and stands in the beautiful panelled gallery of the President's Lodge—a house which is itself a masterpiece of Tudor craftsmanship. It has always been known as "The Erasmus Chair" (the great humanist was at Queens' from 1508 to 1511), and, though there isn't proof that it actually belonged to him, there is no reason to doubt that it was the property of the College during his time. For a piece of this age, it is in a very good state of preservation, and what few repairs there are are obvious; an iron band supports the seat, and a

A PAGE FOR COLLECTORS.

THE TURNED CHAIR PROBLEM: II.—CHAIRS WITH FOUR LEGS.

By FRANK DAVIS.

clumsy stretcher has been put across between the front legs. This last is old, but could very well be removed, especially as the holes for the original turned stretcher are clearly waiting for a new one. Unless my memory is gravely at fault, one of the back struts is missing—in the photograph the gap is concealed by the arm. It is, in short, in as near a perfect condition as one has any right to demand, but neither this nor its possible connection with so great a scholar as Erasmus—though I know that to many this will be its main attraction—constitutes its real importance.

It is put before you here not as a curiosity, but as convincing proof that the mediæval chair-maker not only used a lathe, but had a natural feeling for right proportion, dignity, and simplicity; and I can only hope that one quarter of the exhibits at Burlington House in January next—the great display of British Industrial Art which the Prince of Wales will open—show an equal understanding of good line and sober taste.

Presumably no one is likely to attempt a dogmatic statement as to its place of origin: better be cautious and suggest that it is a particularly happy survival from what has been called "The English Channel Civilisation," when there was continuous intercourse between the North Sea and the Cinque Ports on the one hand, and all the opposite coast on the other, before national characteristics became crystallised. If the learned can still dispute at enormous length as to whether the Wilton Diptych in the National Gallery is French or English, how can one be certain about a mere turned chair? Flanders or East Anglia?—who cares? But India, and at this early date? Emphatically, no.

This type is not an isolated and triumphant example of a particular fashion, but was surely only one of many in Western Europe. I am obliged to Mr. Ralph Edwards, of the Victoria and Albert Museum, for the photograph of Fig. 1. This is a twelfth-century sculpture from Chartres Cathedral. While it is impossible to resist emphasising the extreme beauty of this representation of St. Matthew writing his Gospel—the temptation to fly off at a tangent and discuss the glories of French sculpture is strong—this exhibit is put in here merely as evidence that turned chairs were made at least three hundred years before this particular specimen came to Queens' College. That more examples are not in existence is not difficult to understand. A turned chair must have been cheaper than one made by a joiner and

carved; it would certainly not be so strong. As it is, a chair of any description earlier than about 1500 hardly exists outside a cathedral, and the ordinary turned chair would scarcely be worth repair once it was damaged; it would be simpler to throw it away break it up for firewood, and get a new one. Perhaps we have to thank sentiment for the preservation of Fig. 3: if it was, rightly or wrongly, identified with



3. A DIGNIFIED AND BEAUTIFUL CHAIR MADE OF TURNED PINE: THE "ERASMUS CHAIR" AT QUEENS' COLLEGE, CAMBRIDGE; PROBABLY OF LATE MEDIÆVAL DATE.—(Photograph by Tams, Cambridge; reproduced by Courtesy of Dr. J. A. Venn, Litt.D., President of Queens' College.)

so notable a person as Erasmus during his lifetime, it is easy to understand his college taking pains not to discard it, for relics have always been more admired than works of art; all sorts of fine things have survived the passage of centuries and the whirligig of revolutions, not because people thought they were intrinsically worth preserving, but because of some religious or historical or merely sentimental consideration.

This makes it all the more remarkable that Fig. 2, one of two early turned chairs at Westminster School, is still in existence. These two stand behind a much battered table "up school": from the drawer of the table, two birches, symbols of authority, peep coyly. Tradition calls them "Henry VIII." chairs, and, in my opinion, tradition is not far wrong; one can with confidence give them to the sixteenth century. It will be obvious from the photograph that they are roughly made, solid, practical, humble relatives of "The Erasmus Chair," but, for all that, none the less interesting. They have one characteristic—and one only—in common with the usual construction of the three-legged variety—the sloping arm-rest. In this case also it is fantastic to look to India for their origin, or, indeed, to Flanders—one can, for once, allow oneself the luxury of categorical dogmatism and assert that these are as English as roast beef and Yorkshire pudding.

The enquiry which has been pursued in the preceding articles has brought numerous interesting letters—I take leave to ask readers further questions. Thus:

(1) Does anyone in this country (or elsewhere) possess a chair equal in quality and similar in type to the Queens' College chair illustrated in Fig. 3?

(2) Have any other sturdy workaday chairs like that of Fig. 2 been preserved? As far as my present information goes, both these questions will be answered in the negative, but I am not unhopful that others with more special knowledge will be able to show that such things do exist.



2. A HOMELY, UTILITARIAN TURNED CHAIR OF A TYPE REPRESENTED BY FEW SURVIVORS, PROBABLY BECAUSE THEY WERE SO WIDELY AND COMMONLY IN USE AS TO BE LITTLE ESTEEMED: ONE OF THE EXTREMELY INTERESTING "HENRY VIII." CHAIRS PRESERVED AT WESTMINSTER SCHOOL.



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CHRISTMAS GIFTS



FOR THE CHILDREN

"Christmas Eve" at the Cinema.

Trains loaded with trees are leaving Gloucestershire daily and coming to London for the festivities that are associated with Christmas and the New Year. The Fairy Queen is very sad, as it is rumoured that her place at the top of the tree will be usurped by aeroplanes, replicas of those that are used by the Imperial Airways. The holidays begin next week, and, although the children know full well that Father Christmas belongs to the days of legendary lore, they love his deputies that take them to Fairyland. "Christmas Eve," by Walt Disney, has appeared in colour at the cinemas. There are eight little people in one large bed. Father Christmas fills their stockings and escapes by the chimney ere they can see him. "Junior" encounters many tragedies, being ultimately rewarded with a live terrier. In the land of crackers Father Christmas descends the chimney; his sack is very full. The Belisha Signal surrounded with crackers, guarded by a policeman, is the "last word." Naturally they are destined to be arranged on the dinner-table in the form of safety and other crossings. Boys and girls will this year love to be photographed—a most unusual



from the Kodak range. The good-looking Six-20 "Kodak Junior," with accurate Twindar lens, costs £2 5s. A super-camera of the "miniature" type is the new high-precision "Retina," which takes thirty-six pictures on 35-mm. film at a film cost of 3s. 6d. With Schneider Xenar f3.5 lens and Compur shutter, it costs £10 10s.

thing—as Father Christmas has gone into residence in his Ice Castle at the North Pole. Esquimaux, penguins, polar bears, and many other animals are in attendance, to say nothing of the photographer, who is waiting to snapshot the young folk when they are chatting to their host.

Soft Men, Women, and Animals.

There is a decidedly friendly air about the soft toys at Woollands, Knightsbridge. On this page may be seen a large monkey (shall it be said?) dressed in the gayest of colours; a small personage is guarding him. A dog is in charge of the mannikins below; the doll Betty, on the right of the group, is attired in frilled lemon and orange organdie. Christopher Robin, the friend of the forest, may be seen in these salons. He is not pictured. There are Pa Coney, Ma Coney, the Little Pigs in Frolicsome Mood, and Who's afraid of the Big Bad Wolf?

A Wonderful Fairy Land.

A wonderful Fairy Land awaits all visitors to Marshall and Snelgrove's, Oxford Street. There may be seen the caravan and horse pictured: it is provided with cleaning set and fireplace. Also the United Dairy cart; it has two crates of bottles and is painted the correct colours. Spring Horse Exercise may be obtained from the toy on the left. Children from three to seven years of age learn a natural riding movement, and satisfy their desire to jump and bounce. A Panurge Pet appears on the right; toddlers love it, as it teaches them to walk, and soon becomes the recipient of all their woes. On application this firm will send their illustrated brochure.

Tired and Weary Eyes.

And as the aftermath of Christmas shopping and festivities is tired and weary eyes, no apology is necessary for drawing attention to Elizabeth Arden's (25, Old Bond Street) Eye Lotion. It is really wonderful the good work it performs, and, as the cost is merely 4s. 6d. a bottle, it is an excellent substitute for a Christmas card. It has passed the censorship of travellers in all parts of the world, as well as air pilots. Indeed, it is indispensable to all whose work or pleasure engenders eye-strain. Another ever-welcome gift is the Skin Tonic (3s. 6d.). It has a beneficial effect on the skin in general, and banishes roseate tints from the nose.

A Kodak this Christmas.

A useful gift that goes on pleasing—that's a "Kodak." Here are two fine models



The illustration features a large bottle of VAT 69 Liqueur Scotch Whisky as the central focus. The bottle has a dark body with a prominent label that reads 'VAT 69' in large, bold letters, with 'LIQUEUR SCOTCH WHISKY' written above it. A smaller label on the neck of the bottle says 'ESTD 1863'. To the left of the bottle is a glass filled with whisky and ice cubes. In the foreground, a dark rectangular box or card is visible, featuring a crown logo and the text 'ESTD 1863' and 'Quality Tells' in a stylized script. The background is a dark, textured surface with a faint map of the world visible behind the bottle.

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CHRISTMAS GIFTS (Continued.)

SOMETHING FOR EVERYONE.



Gloves and Stockings.

The Royal Wedding aroused the greatest enthusiasm throughout the land; therefore everything connected with it, no matter how small, is of absorbing interest. It was Harry, 382, Rue Saint Honoré, Paris, who created gloves like those illustrated for the Duchess of Kent; the wedding gloves are reinforced with three "cristal" buttons, and there are the afternoon and evening ones. To the well-known English firm of I. and R. Morley was entrusted the making of the stockings. On her wedding day the Duchess of Kent wore ones similar to those pictured with the royal crest.



Cocktails and Cigarettes.

Mixed cocktails are modish to-day. Last year Chaplin's, of the Minories, introduced the Golden Griffin Medium Sweet Cocktail, and so popular did it become that this year they have created a man's Golden Griffin, a dry variety. Although costing only 4s. 6d. a bottle (containing sixteen full glasses), they are full strength. On receipt of 6d. this firm will send a (two-glass) facsimile bottle, or on receipt of 1s. samples of both would be sent. These amounts are to cover cost of postage and packing. All and sundry always accord a warm welcome to cigarettes that bear the name of Players. There are Virginia

No. 3 in flat tins. Furthermore, for the pipe smoker there is the Airman Tobacco.

A Difficult Passage.

Biscuits are very necessary throughout the festive season, especially those that are sponsored by Huntley and Palmer: the tins are more decorative than ever this year. There is the Rivoli tin, packed with chocolate biscuits, on which is reproduced the famous picture, "A Difficult Passage," by Julius Girardet; it is 1s. 6d. Short-breads are packed in the Henry V. tin, which is 2s.



Locket-Pendant Lorgnette.

A lovely and useful present from Theodore Hamblin, opticians, of 15, Wigmore Street, is the locket- pendant lorgnette illustrated. It is a full-sized but compact lorgnette, which, although folding into locket space, when open is convenient to handle. It can be fitted with any suitable lenses, and when closed forms a beautifully designed pendant for the neck. It is made in various models to suit all pockets, from that in silver set with paste to the more ornate models in gold or platinum set with diamonds. The cost is from £5.

Makes Life Simpler.

An ingenious invention that makes life simpler is the Ansco convertible table. It is sold by the leading stores, including Harrods and the Army and Navy, and ranges in price from 15s. to 27s. 6d. It is light, portable, and large; can be stowed away in a corner when not in use. It is ideal for patience, or may be used as a bed, arm-chair table, and a host of other purposes. An illustration of it appears on the left of this page. It is made by a one-armed man who supports a wife and two children by his efforts.





Design for Dining

Gleaming silver, old lace, the soft glow of candlelight . . .
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CHRISTMAS GIFTS (Continued.)

DECORATIVE v. PRACTICAL

The Vogue for "Clip-Ons."

Fashions in jewellery change very rapidly, and it is for this reason that "costume" ornaments have come into their own. The colours of the simuli precious gems are remarkable, also their fire and brilliance. The pearls—well, they are of great beauty and of little cost. They make ever-acceptable Yuletide presents for the débutante. The "clip-ons" are very important this season; they must be worn in pairs. There are ear-rings of this character, and others for the hats, necklines, hems of sleeves and belts. Interchangeable jewellery strikes a new note; ear-rings and rings are supplied with five different-coloured stones. It is quite a simple matter to change them. In striking contrast to these beautiful things are the practical electrical gifts. The Solon waffle iron makes delicious waffles in three minutes; they are crisp and golden brown.

Whisky that Pleases.

No matter whether the gift be for host or hostess, a case of whisky is always welcome, especially during the Christmas and New Year functions. It is a drink that may be offered at all times, and the better it is, the greater compliment to the taste of the recipient. Those

who wish to earn for themselves a name for hospitality must give Sanderson's Vat 69 Liqueur Scotch Whisky.

Say It in Perfume.

To Coty must be given the credit of the slogan, "Perfumes and Personality." This firm is responsible for twenty-five perfumes, their latest achievement being A Suma. They appreciate the fact that each type of woman needs a different perfume. Full details regarding this theory may be gleaned from the interesting brochure sent gratis on application to their new salons, New Bond Street.

The Gosnell Coach.

John Gosnell and Co., perfumers, beauty products and fine soap makers, are of ancient lineage; indeed they are over 200 years old, and have in their possession a replica of the famous Cherry Blossom coach used in 1760. Nevertheless, the beauty preparations are made in accordance with the recipes of great modern chemists who have spent their lives in research work. Some of the Cherry Blossom preparations are illustrated on the left.

Swan Pen and Pencil.

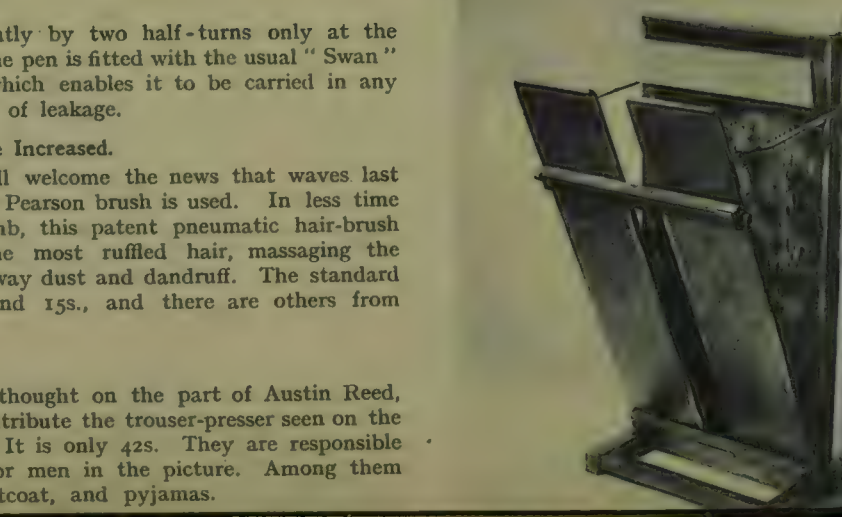
A very useful gift for a man or woman is the Swan Pen and Fyne Poynt Pencil set illustrated. The pen is one of the new leverless models, which is filled instantly by two half-turns only at the top of the barrel. The pen is fitted with the usual "Swan" double safety cap, which enables it to be carried in any position without fear of leakage.

The Life of the Wave Increased.

Every woman will welcome the news that waves last longer when a Mason Pearson brush is used. In less time than it takes to comb, this patent pneumatic hair-brush restores order to the most ruffled hair, massaging the scalp and whisking away dust and dandruff. The standard model is 12s. 6d. and 15s., and there are others from 3s. 6d. to 10s. 6d.

For Men Only.

It was a happy thought on the part of Austin Reed, Regent Street, to contribute the trouser-presser seen on the right of this page. It is only 42s. They are responsible for the accessories for men in the picture. Among them are collar bag, waistcoat, and pyjamas.



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CHRISTMAS GIFTS (Continued.)

An Unusual Gift.

There is no doubt about it that an unusual, but nevertheless welcome, gift would be a cheque, accompanied by a note saying that it must be spent at Emile's, 24, Conduit Street. A slight idea of the clever and original manner in which they dress the hair may be gleaned from the illustration on this page; naturally, they would create a postiche if preferred. Furthermore, there is an infinite variety of things that make appropriate Yuletide offerings, including hair ornaments and perfumes. Another happy hunting-ground for gifts for Christmas and the New Year is Hamptons, Pall Mall East; in the first instance the catalogue must be carefully studied. The antique armchair reproduced on the right of this page may be seen there; the seat and back are upholstered and covered with linen; of it one may become the possessor for £3 19s. 6d.

For the Coming Festivities.

Surely no phrase will be more often reiterated than "Have another drink!" during the ensuing weeks; therefore warmly to be recommended is



a case containing Booth's Gin and Cocktails; they are available separately if preferred; it is a superior gift that is sure of a welcome. It has a rival, however, in Highland Queen Scotch whisky magnums distilled by Macdonald and Muir, of Leith, which is as appropriate as a liqueur as a long drink. It puts the finishing touch to a dinner; neither must it be overlooked that it boasts ten years of mellow maturity.

Ever Welcome.

The children always demand Mackintosh's toffee, and no wonder, as it is perfectly delicious. Some of the containers are pictured on



this page; there are a cat, dog, tin, and box all filled with toffee. There is a series of tins, ranging in price from 1s. to 2s., and caskets filled with the Carnival mixture for 2s. 6d. and 4s. The 2-lb. Santa Claus tin speaks for itself; it is indeed Mackintosh's ideal party tin. Among the things that will be appreciated by the connoisseur of delicacies at Christmas are A. G. Elvas plums and golden fruits. They include pine-apples (whole), peaches, apricots, pears, and figs.



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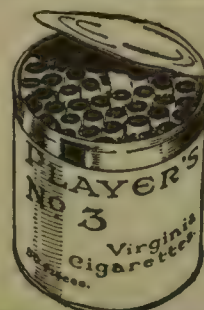
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IT would be so unlike Christmas without THE ILLUSTRATED LONDON NEWS CHRISTMAS NUMBER for all in the house to enjoy. The next time you visit your bookstall or regular newsagent, ask for a copy to be reserved for you . . . and we have no doubt he will gladly deliver it to your home. A heavy demand is anticipated, so we venture to suggest that you act early. If your newsagent is on the 'phone, why not ring him now? Then you will be sure of *your* copy.



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HOT RUPERT.

(Continued from Page 1004.)

After the surrender of Bristol he stood in imminent political peril (which nobody regarded with more satisfaction than the Queen), and it was at his own request that he faced a court-martial, which acquitted him of any charge of cowardice or treachery. It says something for his character that, in spite of their unremitting efforts, none of his personal enemies ever brought him low. Digby, the chief of them, was only saved by the personal intervention of the Queen from settling scores in a duel on French soil; and—so unaccountable are human likes and dislikes—after this incident the two old enemies became fast friends. Bearing grudges does not seem to have been one of Rupert's weaknesses.

Even on his return to England after fourteen years of wandering exile, Rupert, for all his services to the restored Stuarts, was not a popular figure. He appears to have had that kind of character which is called "enigmatic"—and so the artists of the period must have found, for the portraits, engravings, and busts of him are so unlike each other that it is difficult to identify them with the same person. The irrepressible de Grammont has a little sketch of him: "He was brave and courageous even to rashness, but cross-grained and incorrigibly obstinate. His genius was fertile in mathematical experiments and he possessed some knowledge of chemistry. He was polite even to excess, unreasonably. But haughty and even brutal when he ought to have been gentle and courteous. He was tall and his manners were ungracious. He had a dry, ill-favoured visage and a stern look even when he wished to please." De Grammont ends with a phrase which seems to have caused our biographers some little trouble. When out of humour, he says, Rupert had "*une physiognomie vraiment de réprouvé*." Mr. Cleugh translated "a physiognomy truly of the damned," which is surely much too strong; and Mr. Wilkinson suggests, "he was the true picture of reproof," which is clearly erroneous. The reference seems to be to a *sulky* expression; and it may have been this sour, detached look (noticeable in the well-known British Museum bust) which irked Mr. Secretary Pepys at the Committee for Tangier: "Prince Rupert do nothing but swear and laugh a little, with an oath or two, and that's all he do." Which was very wrong and irritating of Prince Rupert; but he was not the first or the last man to feel that many a Committee meeting would be intolerable unless one could "swear and laugh a little."

Both in Mr. Cleugh's discerning study and in Mr. Wilkinson's more pedestrian narrative (which shows an incorrigible leaning to the *cliché*), we have the impression of a

man not very lovable, but of great courage, constancy, and intelligence—a man, in short, remarkable, and yet somehow falling short of greatness. All the greatest soldiers of the world have worn swords which could be turned into ploughshares; but Rupert's was hardly a weapon of that sort.

C. K. A.

Our readers may be interested to learn something of the work of the Shipwrecked Fishermen and Mariners' Royal Benevolent Society, the national organisation for the relief of shipwreck distress. Founded in 1839, the Society, of which his Majesty is Patron, has throughout its history done much useful and unobtrusive work, the annual cost of the help it gives to the shipwrecked and their widows and orphans amounting to about £30,000. The greater part of this has to be raised from voluntary contributions. An agent of the Society is to be found in every town and village on our coasts, ready to arrange for the feeding, clothing, and sending home of any that are shipwrecked. Relief is also given to the widows and orphans of those who lose their lives. The address of the Society is Carlton House, Regent Street, London, S.W.1, and cheques should be drawn to "The Shipwrecked Mariners' Society."

As in previous years, the variety of good things sold by Messrs. Raphael Tuck will help to solve many people's problems of what to give for Christmas. Calendars, Christmas cards, and children's books are obtainable in profusion from this firm, whose object it is to cater for every taste. They have produced Christmas cards with a wonderful choice of gay and attractive decoration, and have, as usual, designed the Royal Family's Christmas cards. Their Christmas "auto" stationery makes a welcome reappearance. Their books for boys and girls include a profusely illustrated fairy-tale book recounting the deeds of St. George and the other champions of Christendom. "We've Tales to Tell" is a story-book with a "Come-to-Life" panorama embodied in it; and this firm also publish "The Nursery Rhyme Book," illustrated by Jennie Harbour. Messrs. Tuck are "specialists" in jig-saw puzzles; their zag-zaw picture puzzles offer a wonderful variety of sizes, subjects, and prices, and are all equally ingenious. Another good idea

for a Christmas present is the "Lace Dress" box of lacette doilies.

A case bearing the name of Grant's "Stand Fast" Scotch Whisky is a gift which would be welcomed not only at Christmas but throughout the year. It is renowned for its mellow warmth and rich aroma, and is obtainable through all the leading wine merchants in specially packed cases of one, two, three, or six bottles.

For those who look forward to quiet reading and relaxation at the end of the day, or for the use of the infirm or crippled, Foot's adjustable rest-chairs have much to commend them. The back of these admirable chairs can be made to decline or rise automatically by simply pressing a button. The sides open outwards, affording easy access; the leg-rest is adjustable to various inclinations, and is designed to keep the feet well out of the way of draughts. When it is not in use, the leg-rest slides under the seat. Catalogues of Messrs. Foot's adjustable chairs may be obtained post free from 168, Great Portland Street, W.1.

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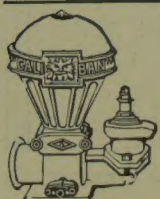
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